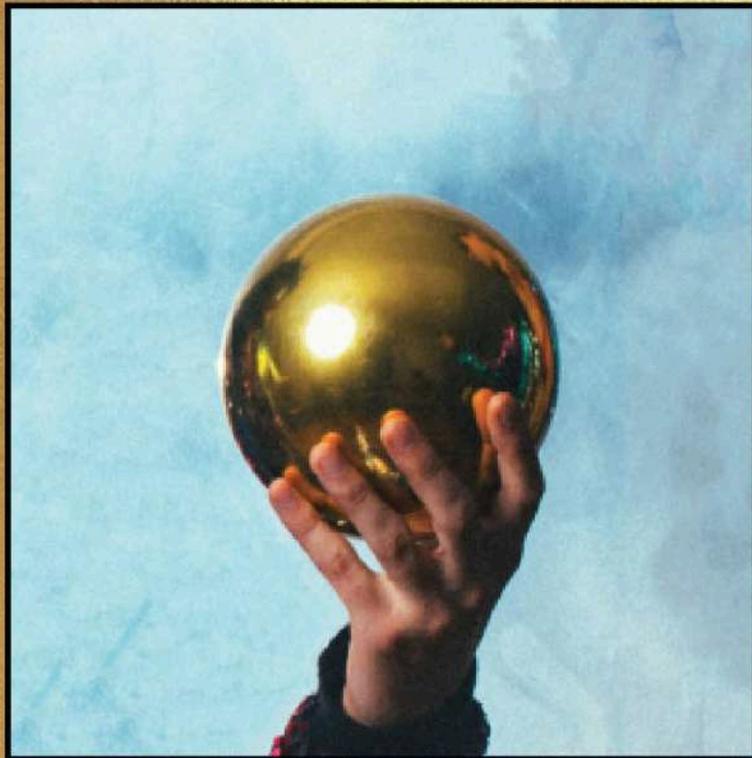


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# SOUL TRAIN SOUL TRAIN SOUL TRAIN



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Lisbonne, Lisboa, Lissabon, Lisbon... However you name it, the sprawling city, with its undeniable charm, has enticed many a tourist, entrepreneur and artist alike. But how can one explain such international acclaim when, at the same time, the number of native locals seems to be in steady decline? The port town is rarely referenced as an art hub and it's not known as a tax haven either. A generous amount of sunshine, the typical Portuguese hospitality and a relatively low cost of living are all good reasons to go there. Madonna, Batida, Selecta Orka... or Cigarra, who's interviewed in this issue, are among those won over by the city's allure. The fact remains that at a time of rampant globalization, how visible is Lisbon's image today, to the rest of the world? With its seven hills and village-like ambiance, the transition from an authoritarian regime to a liberal democracy took place in a short time. That alone should explain why Lisbon's cultural scene is so hard to compare to other metropolitan cities. Even in the age of the Internet and its inherent standardization of influences, we still find many positive surprises within the web of urban arts and culture. As a complement and added bonus, Dirk Niepoort takes us on a trip, to discover the flavorful cultural heritage of portuguese vineyards.

We must admit that before our trip, we were aware of relatively few Portuguese DJs, producers and labels...

with the exception of Buraka Som Sistema, few « typical » artists spontaneously came to mind. When one takes time to look, it's easy to see that Lisbon is teeming with artists and some seem set on making it big in the USA... Many are also connected to African countries where Portuguese is also the official language (PALOP). In any case, we're not talking about a single, main scene, but rather an incredible blend of styles and rhythms from Angola, Cape Verde, Guinea-Bissau, São Tomé and Príncipe or Mozambique. In addition to the ever-present influence of Brazilian arts & culture, of course... as Pierre Aderne and "Rua Das Pretas" collective remind us, with their own take on the spirit of saudade. Dj Ride reworks fado sounds, adding scratches, beats and electronics. His mounting success is an example to artists seeking audience on other shores. As Vasco de Gama or Fernand de Magellan, the Portuguese are explorers at heart... So, are they too humble or are they just waiting for the right moment to conquer clubs and venues in Europe, Asia and America? In a city where dreaming is second nature, musician-Dj-videographer João Pedro Moreira and his group Beautify Junkyards have established themselves as international artists... and we're sure that, sooner or later, you'll hear the infectious grooves of rap tuga, funana, coladera, trapnana, anarco-arrocha, brega-funk, tarraxo... on the airwaves and in clubs around the world... Consider yourselves warned!

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# STAR WAX LISBOA SPECIAL

- 03 - Editorial
- 12 Lisboa Party Tips
- 20 - Diggin' in Lisboa
- 26 - Dj Glue
- 34 - Cigarra
- 42 - Dj Ride
- 50 - Rare Wax Lusophone by Mar & Sol
- 52 - Reviews
- 07 - Lifestyle : La Sape
- 18 - Dirk Niepoort
- 24 - Graffiti in Lisboa
- 30 - João Pedro Moreira
- 38 - Jorge Caiado
- 46 - Pierre Ademe
- 56 - Playlists

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PORTUGAL'S SURF SPOTS ARE WELL-KNOWN AND LOVED BY SURFERS WORLDWIDE. THE COASTAL TOWN OF PENICHE IS ABOUT A 90-MINUTE DRIVE FROM LISBON AND JUST A BIT FURTHER NORTH IS BALEAL, HOME TO THE LA SAPE CLOTHING BRAND. DESIGNERS JIGGY AND BAZOU CREATE HAND-MADE CLOTHING WITH SELECTIVE, INVENTIVE PATTERNS, WITH STYLE AND SIMPLICITY. THEY OPERATE OUT OF A BACKYARD SITE WHICH SERVES AS A WORKSHOP AND ATELIER FOR DIFFERENT DESIGNERS, IN ADDITION TO THE EVENTS, PARTIES & MARKETS ORGANIZED @BACKYARD\_FERREL.









# LISBOA PARTY TIPS

WE COULDN'T HELP FALLING IN LOVE WITH LISBON, ENTICED BY ITS ECLECTIC APPEAL, DAYTIME AND NIGHT. THE LOCAL ART & MUSIC SCENES ARE AS VIBRANT AS THEY ARE DOWN-TO-EARTH. ALTERNATIVE ART GALLERIES, AFRO-LATIN CONCERTS, CLUB DJs, THE OPTIONS ARE ABUNDANT. DESPITE THE PROXIMITY OF THE TWO COUNTRIES, THE LOCAL MOROCCAN COMMUNITY IS RATHER DISCRETE. THE REGGAE SCENE IS STILL RELATIVELY UNDERGROUND, BUT THE HIP-HOP SCENE IS THRIVING AND DYNAMIC. WE PUT TOGETHER A SELECTION OF THE CITY'S NUMEROUS CHARMS, THE PLACES WHICH MAKE UP LISBON'S VIVID CULTURAL SCENE.

## Bairro Alto

In the heart of the city, Bairro Alto, with neighboring districts like Cais do Sodré, represent the densest sector of the city. There are some more artsy places like Park Lisboa, a bar located on top of a parking lot, with a breathtaking view and a quality roster of hip-hop, r '8c' b electro djs (open from 1 p.m. to 2 a.m., at Calçada do Combro 54) or « o 36 » (36 Rua Luz Soriano) with rap-themed murals, painted over the original, more traditional images (often in the « tasca » style, which one would typically find in modest bistros) the others offer a wide range of styles and artists. The neighboring streets are filled with restaurants or shops, some of which seem to be rather « hype »... There are also many bars like the Suave Bar, an intimate place that's been going strong since 1995, run by João Pedro, a house Dj and boss of the Percebes Música label. It's also home to reggae and hip-hop producer Dj Kronic... They are open every day from 7 p.m. except Sundays from 9 p.m., the address is Rua Diário de Notícias 4/6. The Groove Bar is rather nice, even though the Dj booth was unmanned, but the manager always plays good reggae selections, soul, hip-hop and world music sounds. Among the great outdoor spots, Galeria Zé dos Bois (ZDB) is a 2500m2 cultural center that's renowned for its diverse programming, ranging from free-jazz concerts to electronic nights. There are also LGBT evenings organized by Mina, a collective formed by Violet and Photonz, worthy heirs of the Portuguese rave scene. They both created the web platform, Radio Quântica. Their evenings regularly bring out ravers and club-heads from the underground techno and queer scenes...

From there you can easily reach Rua Misericórdia, and stop at Le Baron. André was inspired to create a club inside a shopping mall... From Misericórdia, you can either go up or down the long street, whose name changes, several times along the way. Heading up, you'll notice, before arriving at Praça do Príncipe Real, that there are still many bars to stop at... In Príncipe Real square, the Embassy of the United Arab Emirates in Lisbon host intimate concerts with fado-samba of singer Pierre Aderne and his collective Rua das Pretas: definitely worth discovering. A few streets over, you'll find the 5A Club, which was launched in 2018 by Licínio Cordeiro alongside José Salvador and João Cruz. With 3 different rooms and a capacity of 200 people, 90% of the Djs there mix vinyl records and the club regularly offers "all-night sets". The resident Djs are João Maria, Diogo Lacerda, Cruz... Lately, big names like Dan Ghenacia, Quest or even Dj Honesty have been invited. The programming is on-point, and entry is often free!

After heading down Misericórdia a ways, the street becomes Rua do Alecrim. At the end of that street, just before you arrive at a large square which looks out over the sea, you will pass over Rua São Paulo and the famous Rua Nova do Carvalho, aka Pink Street. The area is home to about twenty establishments, including Club Europe and Tokyo Lisboa. MusicBox has an excellent sound system and they host psyché-funk concerts as well as techno nights, like the parties hosted by the « No, She Doesn't » label (including artists like Legwarmer, Sipelberg, Unsure) in addition the hip-hop events by Dj Glue, to name a few. Not far from there, behind the imposing Cais do Sodré train station, the decor is less picturesque but it is still "safe" enough and the charm is intact, thanks to the view of the river and the 25 de Abril bridge, covered in lights.



General Levy at Kalimodjo 17th anniversary party / Photo by Catia Barbosa



Park Lisboa (2019) / Photo by Cosh...



Bloop Recordings party (2015) / Photo by Tania Neves

In Cais da Ribeira Nova, the B. Leza club reigns supreme. There are quite a few other clubs as well, one can catch a live show or a club night with dj's spinning various genres, on a proper sound system. The B. Leza is particularly well-known for its world music nights (styles like kizomba, afrobeat, etc). Dj-producer Boddhi Satva told us, "I really like Krystal, Docks, and Rendez Vous by Guillaume, parties at rooftop-club Okah, or the Na Surra evenings with Branko at B.Leza". On the other side of the train tracks, you'll find the emblematic « Bar Lounge ». Since it opened in 1999, Mário Valente has been the resident Dj in charge of programming, with a wide palette of assorted flavors. A few steps away, on the first floor of the Time Out Market, the Rive Rouge appeals to a more fashion-oriented clientele... but for a more relaxed ambience, one can always check out the Harbor Music Shelter!

Bairro Alto is, unquestionably, the district with the highest concentration of nightlife spots, but there are also other alternatives heading north, such as the Casa Independente. It's an old building with a superb patio, terrace, many rooms for chilling and a larger one that serves as main dancefloor. It's vintage and magical, a must-visit! Crew Hassan and Anjos70 are also in the area. Heading towards the seaside, you'll find the coveted Damascus, in the Graça district. Open every day, except Mondays, they organize concerts, parties, workshops and screenings... There are also a few bars and rooftops around Fort Castelo. Take the time to visit Chapitô, a place that must be visited on your way to Bartô's, just below. A "twisted", popular bar where selecta Orka, the boss of Tabatô Records Store operates...

Concerning fado spots, Pierre Aderne tells us, "At Tejo Bar, it can be cool every day and you can hear samba roda at the Titanic sur Mer". Mesa de Frades, Djair Sound Bar, Samba Pub or the Pac Bar are worth checking out, as well.

### West side - Bairro Alcântara

Located west of Alto bairro, along the river by taxi or metro, you'll find Le Village Underground Lisboa. Close to LX Factory, under the 25 de Abril bridge, it's a remarkable, alternative spot. With its containers and old, double-decker buses in a street-art setting, it stands out from the rest... They host events organized by Percebes Música, Sara Sirvoicar, Kaspar, Sheri Vari, Helder Russo, Early Jacker, Daino, Pedro Caldeirão and 2Jack4U ...and it's just a 3-minute walk to the Bosq nightclub...

### To the East

Head up the Rio Tejo and you'll hit the The Ministerium Club (Praça do Comércio)... by the sea, east of Cais do Sodré. It occupies the former premises of the Ministry of Finance of Portugal, hence the choice of name. With two main rooms, it's geared for more affluent, trendier customers. They host parties like Vértice and Alice. Further on, in the same direction, you'll arrive at Barrio Santa Apolónia where Lux Frágil is located. Opened more than twenty years ago, the legendary club, located on the docks, is a nothing less than an institution.

There are three rooms: one in the basement, one on the first-floor plus a rooftop bar-lounge. The music is different in the three spaces. "We organize techno nights, with sweat dripping from the walls and Kuduro parties, too. On the dancefloor, you find people from all walks of life", says Inês Duarte, resident Dj, alongside Yen Sung... The decor is regularly changed and the main room has a high-quality sound system.

Even further east is Factory Lisbon, a huge industrial site undergoing renovation, home to East Side Radio, the hippest web-radio station in Lisbon. As more and more places have sprung up in areas located far from the city center, it's highly probable that there will be many future events worth checking out. A little further east, you must visit Fábrica Braço de Prata, an alternative place for the whole family, centered around the bookshop (we also found vinyl records there), its film studio, workshops, theater shows, circus shows, concerts (They Must Be Crazy where Bossa & Morna can play) or its daytime clubbing events for children... Visit this temporary site before it becomes a luxury hotel... Two blocks away, Vhils has opened an art gallery called Underdogs.

Close to the airport, the area is characterized by an abundance of large, industrial spaces. It reminded us of other larger spaces and events like Street Art Bairro de Arte Pública, in Quinta do Moncho, a huge open-air, street art museum with more than 100 walls, buildings painted by international artists (we strongly recommend contacting @Guisadomocho as a street guide). One example is Flying House Lisboa, which became, in 2009, one of the first Lisbon squats that's been transformed into a huge, legalized, cultural space... Besides youth hostels, large art installations, visual and/or sound performances, Vjs, Djs, markets, film showings... a number of forms of expression often coexist during the frequent, permanent or temporary exhibitions. Street-art found recognition through Portuguese artists like Bordalo II, who is known for recycling plastic waste to create raw sculptures...

For a more DIY perspective, we met up with the founder of ChiliBangs, a budding Dj collective. "The term "Chili" comes from the words chill out, and also represents the spicy side of life with all its surprises... As for the "Bang", it's totally related to the sound, the Bpm and the beats of the heart "says Bruno Miranda. ChiliBangs wants, above all, to create a community with a focus on art, creativity, nature and above all electronic music. At parties, you leave your suit behind and you go home with a raving spirit. « Phones and selfies do not bode well at our parties. And, for those tattooed with the collective's logo, entry is free. » They often change the format and style of their events. The location and line-up are kept secret. "They're planned according to the chosen themes... Industrial techno, Detroit style, minimal or house..." says Dylan AM, the D.A! Their biggest event was the "Chili Ritual" last year at the Flying House Lisboa, a 24-hour party with 23 Djs, performers... They also developed "Deep Ocean" at Club51 ... And the "Cosmic Chili" parties at In Bloom are more about hip-hop and world music... The collective has also hosted events at ODD Trindade, and at rooftop venue Le Chat...



Battle For Respect #2 at Collect Records (2019) / Photo by Wojtek Scibor



Dj Ki at OutJazz in Ribiera das Naus / Photo by Wojtek Scibor



Yom, Dj Kezsal (BFR.#1)

Dj Camboja Selecta &amp; Dj Ki (Scratchers Anónimos)

So, what about the Lisbon turntablism scene? Despite a lack major international competitions in Portugal, djs like Dj Ride have brought home several first class trophies from abroad (check the interview featured in this issue! – ed.) Above all, a handful of diehards are actively maintaining the art of scratching. The main competition in Portugal is the Battle For Respect (B.F.R.) organized by Yom (former ITF France) with the Scratchers Anónimos (Dj Camboja Selecta & Dj Ki, featured on the opposing page). Scratchers Anónimos have been active, giving Dj lessons, organizing events like the famous Open Scratch Jams, for over seven years. We can't forget to mention the Beats Sessao Da Tarde beatmaker jams organized at RA 100 Arroios or at Bairrazza. It is this same place that has hosted reggae evenings, organized by Ghosttown Rockers, every Wednesday, for 4 years now. Otherwise, the reggae and dub scene in Lisbon is alive due to crews like Delmighty Sound, Mystic Fyah Soudsystem, Roots Dimension Sound System (10 years in the scene), Simply Rockers Soundsystem or Nomad Embassy Sound System, who produced the Rub A Dub Club Lisboa event, in November (2019) at Titanic Sur Mer...

The experimental electronic scene is also exemplified by artists like André Gonçalves and his work with modular synthesizers. Musician-composer, he's also launched a modular synthesizer brand, ADDAC. "Luís Fernandes and Joana Gama, a duo made up of a classical pianist and an electronic / post-rock musician, bridges the gap between electronic and classical music", according to Diogo Pereira, editor at rimasebatidas.pt/.

For those seeking other styles and sounds, Lisbon still has plenty to offer. For example, the Hot Club Portugal is the oldest jazz club in the country. And you can also connect to faced.pt, or kalimodjo.com which has been keeping the r'n'b scene vibrant for over 18 years. It's also possible to scope out other ideas by visiting The Chill Out Experiment, a collective of dancers and DJs who organize events at Resistência Lisboa. Check out the Incógnito bar's website, as well as Bloop Recordings (very active for 12 years), Dj Jungle Julia's soul-funk sets at the Queimado bar & grill, at Boa Lab, at Ribiera Das Nause Quiosque or even at L'Esquina Hotels. If you're looking for DJs with exotic 70s / 80s vibes, look up the Beco DJs on the net or the Discoing collective, who organize parties in various venues, notably the Banana Café in the Jardim da Estrela. Dj Marfox, Nidia and the entire Príncipe collective have earned a reputation for mixing African rhythms with techno-house vibes. In the afrohouse genre, we recommend Marfox's releases and the Ohxalá Records label. We also wanted to shout out some of the other artists we met or discovered along the way: Karlon Kriolo, Tekilla, Halloween, The Jungle Jazz Orchestra, Ninho Marimbondo, Lilicox, Dj Kwan, Isaac Ace, Celeste Mariposa, Fogo Fogo, Rastronaut, Dead Combo, Octa Push, Mayra Andrade, Dino D'Santiago, Sam The Kid, Boss Ac, Gala Drop, Anexo, Som, Ela, Sheri Vari, Scúru Fitchádu, Mr Mitsuhirato...

Representing the LGBT community in Lisbon, you'll find bar 106, Purex Clube, Espaço 40 e 1, Side, Shelter Bar and the TR3S Lisboa. At Lounge, Mário Valente and Trol2000 are the residents of "A Night Out With The Hard Ones". The last « Night Out » was in conjunction with the Festival Internacional de Cinema Queer. It's a testament to how dynamic the city of Lisbon truly is. And like in any trendy capital, you find local craft beers. We recommend Amo Brewery who regularly books DJs like Mr Birds.

## Rooftops

Obviously, the plentiful sunshine of Lisbon is conducive to lively outdoor parties. So there are rooftops with bars or restaurants, and those located on top of luxury hotels. In all, there aren't many rooftops where the music is really bumping. We've already mentioned the most coveted, such as the Park or the Silk Club. And there's also the Rooftop Bar at the Mundial Hotel, the Topo cocktail bar which regularly screens films on the rooftop. Otherwise, the funky restaurant and bar Lost in Esplanada, the Deck 7 Bar & Rooftop Lounge at Porto Bay Liberdade, the Sky Bar Oriente, the Terrace BA at the Bairro Alto hotel, the Limão rooftop bar at the H10 Duque de Loulé hotel, Sky Bar in Tivoli...they're all nice, but there are no DJs in most of those places. In the summer, especially, there are many other open air parties including festivals, boat parties... and beach parties. Certainly Costa da Caparica is outside Lisbon, but it's only a few kilometers away from the surf spots and the famous Yamba Yamba, in Praia da Bolina...

## Festivals

Finally, here is a list of electronic events in Lisbon most of which take place in the summer. Some also organize conferences focused on electronic music in Lisbon and Portugal, namely: the Lisb\_On Jardim Sonoro, organized in Eduardo VII park with an endlessly eclectic line-up... In September, keep an eye out for Nova Batida, an initiative from artist Vhils, where, for two years, the Street Fest Alameda takes place, wholly dedicated to street food. Every Sunday evening in the summertime, you can attend the Elektronik Brunch... The Nos Alive in July and the Neopop Electronic Music Festival in August. In March, go to the Lisboa Dance Festival, in April, at Lisboa Electronica. Lx Music also organizes major events throughout the year, the most emblematic of which is the LXM festival, in mid-December, at FIL.

For jazz fans, don't miss Jazz Em Agosto in the Fundação Calouste Gulbenkian amphitheater. This festival is known for its free jazz and experimental concerts, as well as for its spoken / social and political activism. Also note the Rescaldo festival which takes place all February at Culturgest (a cultural center owned by the National Bank) which celebrates emerging, Portuguese improvisational music and electronic music, rock and jazz.

**A playlist dedicated to our Lisbon special issue is available for streaming on our soundcloud page... Head over to [www.starwaxmag.com](http://www.starwaxmag.com) for the link!**



# DIRK NIEPOORT

PORTUGAL HAS EARNED A CHERISHED PLACE IN THE HEARTS OF WINE-LOVERS WORLDWIDE, IN RECENT YEARS. MOST OF US ARE ALREADY FAMILIAR WITH VARIETIES OF TRADITIONAL « PORT » WINES... BUT, SINCE THE 90'S, MANY LIGHTER WINES HAVE APPEARED, DUE IN PART, TO WINE AFFICIONADO DIRK NIEPOORT AND HIS VINEYARDS IN THE DOURO REGION. MORE THAN A SIMPLE WINE PRODUCER, HE'S FOUND HIS CALLING AS A « WINE DESIGNER » AND THE FIRST EDITION OF THE « FESTIVAL DE LA FLORACION » IS SET FOR 2020, IN QUINTA DE NÁPOLES... A CELEBRATION OF WINE AND MUSIC.

Your family have been winegrowers since 1842. When did they arrive in Portugal?

I don't know exactly ... I think my family came to start a business selling bacalhau (cod fish, -ed) or textiles. The Niepoort family started their wine business in Porto in 1842. In 1987, after 135 years in the business, they started producing wines from their own grapes, following the acquisition of Quinta de Nápoles. It's a 62-acre estate in the legendary Douro region. The wine-cellar, a crucial element, was established by the Nogueira family, from around 1863.

Have you always lived in Portugal?

I was born in Porto and have always lived in Porto, except for three years, when I went to study in Switzerland.

You also have an artistic side, you created some new wines during the 80's, could you tell us a bit about that?

Yes, it is true that, for a long time, the main priority in the Douro valley was to make port wine. There was Barca Velha and Quinta do Coto or João Nicolau de Almeida and his father, but very few winegrowers were producing dry wines. I created and developed wines like those. Today, the market is almost as big as the market for port wines. Even if port sales have been increasing for us, over the past 30 years, Niepoort wines represent 75% of our turnover.

Why do people like Rajat Parr say that you've changed the landscape of Portuguese wines?

I didn't know he had that opinion of me. Yes, apparently, I have actively participated in a revival of Portuguese wines. I managed to offer finer and more elegant wines. I am especially one of the first to have made red wines and white wines in the Douro region.

Do you still use traditional, natural methods or more modern technology?

I have a very traditional philosophy. I try a lot to learn from "old people". Paradoxically, I try to offer new wines but always with methods inspired by old know-how. For example, 70% of the grapes are still trodden by bare feet. Our philosophy is also simplicity, rather than complexity, so there are very few interruptions in the winemaking process.

We seek purity and the natural expression of the soil. We favor an organic process and biodynamics.

What would you consider to be the most emblematic of the Niepoort wines?

Unquestionably, the best wine of my life is the Vintage Port 2017. Otherwise, the wine that characterizes the Douro the best might be our « Charme ». And the most exemplary wine is, in my opinion, Redoma. And the finest red wine is Pociinho de Bairrada.

Speaking of which, what is so particular about the Bairrada wines?

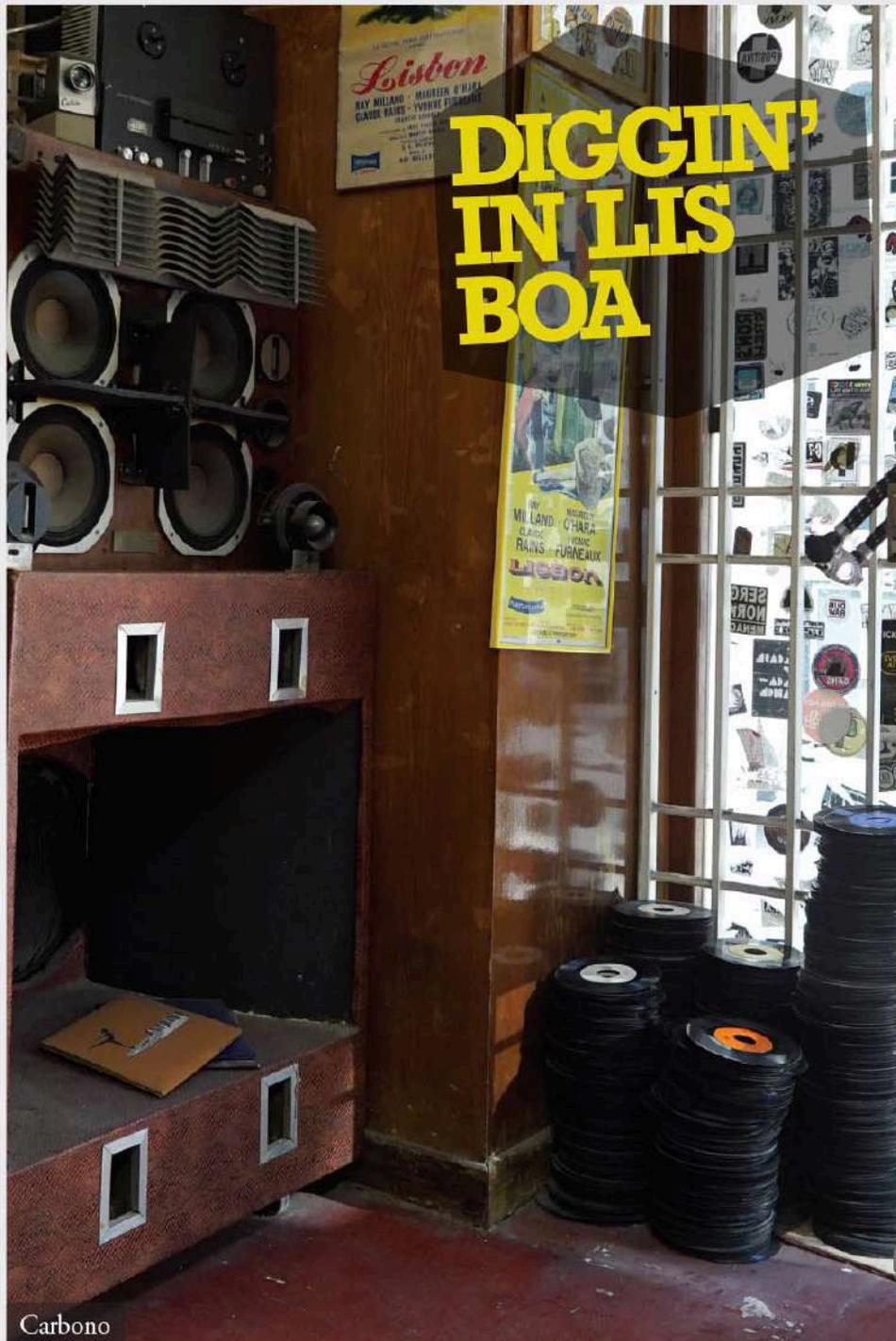
For the majority of Portuguese, Bairrada wines are typically thought to be mediocre. However, when they are good, they are very good. When I came to the region, I wanted to do something different. The challenge resulted in something typically bairradino, but with a Niepoort soul. We've managed to produce wines which are between 11 and 12 degrees. They're rather special wines, rich in character. I like tart, light wines. They're smooth and their inherent elegance has inspired many Portuguese winegrowers. Our wines are a result of the symbiosis between quality limestone soil and Baga grape varieties. And we also produce whites such as Maria Gomes and Bical. We held blind tastings with journalists who were wine experts, and even our 2014 vintage, which was a difficult year, was very well-appreciated. Our work has made the Bairrada region fashionable.

Do you spend much time in Lisbon?

Lisbon is one of the prettiest cities in Europe. It has incredible buildings, but the city is, above all, beautiful natural sun light. Unfortunately, I don't go there that often.

You're planning a festival, in May, this year... What can you tell us about that?

Yes, it's the continuation of a festival created four years ago by the Comandante G Estate, in the Sierra de Gredos region. It's called « Fiesta de la Floración ». Following their example, on May 11, 2020, we've planned to celebrate our first edition of the Fiesta de la Floración in Quinta de Nápoles. It is a collaboration with 30 different wine producers from around the world and two or three music groups.



Carbono

# DIGGIN' IN LIS BOA

THE BAIRRO ALTO DISTRICT IS, INDEED, WHERE MOST OF THE INDEPENDENT RECORD STORES CAN BE FOUND, BUT DON'T FORGET THAT THERE ARE MANY SHOPS WORTH DISCOVERING, ELSEWHERE IN LISBON. MOST ARE OPEN ON MONDAYS AND THERE ARE SHOPS WITH ECLECTIC FLAVORS, LIKE MORE RECENT WORLD AND ELECTRONIC MUSIC RELEASES, SELECTIONS FOR YOUNGER GENERATIONS WITH OPEN EARS. RECORD PRICES ARE GENERALLY LESS EXPENSIVE THAN IN FRANCE AND THERE IS A GOOD DEAL OF PORTUGUESE MUSIC TO DISCOVER. HERE IS A COMPREHENSIVE GUIDE.

#### **Tropical Bairro :** Rua de São Cristóvão 3

Situated next to the Castelo São Jorge, on a tiny street, this shop definitely has a vintage feel. They sell second-hand clothes as well as 7 and 12-inches of mostly world music records... From there, you can easily head on to the following five listings, as they're not far from « Tropical »...

#### **Louie Louie Lisbonne :**

Escadinhas do Sto. Espírito da Pedreira 3

They have many styles of second-hand and new records, but mainly rock & folk music. In addition to vinyls, they also sell CDs and DVDs. The shop is actually pretty spacious, but we didn't find much to put in our crates...

#### **Carpet & Snare :** Rua da Misericórdia 14

On the 1st floor of the Espaço Chiado Shopping Center, it is one of the two most famous shops specializing in electronic music in Lisboa. Interview of Jorge, the owner, in this issue. Open from 11 am to 8 pm.

#### **Peekaboo :** Rua da Misericórdia 14

On the 2nd floor of the same shopping mall, the boss (Trol2000) represents the new generation... There are few bins but the selection is dope from world to electronic music. Open from 1 pm to 8 pm.

#### **Sound Club Store :** Rua da Misericórdia 14

Right next to Peekaboo, this time the owner represents the old generation of DJs and diggers. There are a lot of second-hand vinyls going from rock to jazz via the funk, soul, Brazilian music...

#### **Discoleccao :** Calçada do Duque 53

The boss represents an older generation of long-time record collectors. Their selection is genuinely interesting, with varied styles and flavors. They sell both traditional music and electronic sounds at bargain prices and in good condition. Some people have mentioned that it's their favorite shop in Lisbon. Open Monday to Saturday from 1 pm to 7 pm

#### **Amor Records :** Tv. do Marquês de Sampaio 14

There are relatively few bins to choose from, but you'll find a good selection of afro, funk, brazilian sounds, newer electronic music releases and some second-hand records, as well. It's also a bar, open from 1 pm to 10 pm. Another cool place to visit at the end of the day...

#### **Collect :** Rua Nova do Carvalho 58

A new spot on the scene, Collect opened the summer, 2019. The bar/restaurant is on the ground floor and the record store (and another bar) can be found one floor up. The interior design is beautiful, bright and modern, and large tables complete the friendly ambience perfectly... all in an area that is coveted by younger crowds, especially in the evening, on weekends. Their selection of new vinyls is varied and tasteful. There is also a stylish DJ booth that doubles as a web radio...

#### **Groovie Records :** Rua Angelina Vidal

The shop shares the same name as the label they run. They've put out over 100 releases already, both reissues and newer groups... garage, rock, psyche, funk, soul, cumbia, European, Brazilian, Latin American and even Japanese. In the bins you'll find the same rich blends of retro-gems, new and used vinyls. The owner is a Brazilian DJ who's lived in Lisbon for over 20 years. The decor of the shop is worth noting as well – love it!

#### **Tabatô Records :** Rua de Arroios 11B

They recently moved to this new address, but previously were set up in collaboration with Crew Hassan for about four years. They're specialized in Portuguese music, but the bins of 7's and 12-inches, mostly second-hand, also contain many other styles of music. The head honcho is from France -and he is also active under the pseudonym Selecta Orka.

#### **Megastore by Largo :** Largo do Intendente 18

The selection is mostly second-hand, there are very few electronic releases, but there is a lot of rock from the 60's & 70's, Portuguese punk records and a good selection of world music. They're closed on Saturdays and Tuesdays because the boss brings crates to the Santa Clara market. It's a charming little shop located on the square, in front of Casa Independente, a "club complex" with a cute patio ... One not to miss.

#### **Carbono :** Rua Telhal 6B

The basement is filled with 7 and 12-inch vinyls that go for 1 euro each. One can still get lucky and dig up gems that are typically re-sold for 25 euros and more on the net. There are good deals for fans of rare grooves, obviously. There isn't much for electronic music aficionados, unless you're looking for samples. Open Monday to Saturday from 11 am to 7 pm.

**Distopia** : Rua de São Bento 394

It's a bookstore and record shop, there are few bins, but they have a very nice selection of world music, pop, some hip-hop as well... only new records, though. It's about 5-10 minutes from Pampa.

**Pampa Pampa Lisboa** : Praça das Flores 8

Launched by a French ex-pat and member of the Paris collective Sonotown, they only just opened recently, in the summer of 2019. The modern design and the space of the venue is more dedicated to the bar than the records, naturally... but there are seven or eight bins of wax worth digging through. They only sell new records, but the selection is eclectic. There are regular DJs mixing, it's cozy, an ideal place to visit in the late afternoon.

**Flur** :

**Avenida Infante D. Henrique, Armazém B4**

They're open Monday to Saturday, from 1 pm to 8 pm and are located on the seafront. Founded in 2001, they're still as bustling and busy as ever. You'll mainly find new records, house, techno, etc. but they also have plenty of disco, boogie, funk, soul, jazz, rock, world and rare grooves. They are also co-founders of the label Príncipe (since 2011) and, more recently, the label Holuzam, launched in 2018.



**Do Vigário** : Rua do Vigário

Located less than a kilometer from Flur, they are basically a tapas bar but they also sell vinyl records there! The selection is interesting but rather limited: eight bins for rock, folk and pop.



**Bar Capitão Leitão** : Rua Cap. Leitão 5B

As one can tell by their business hours (from 6pm to 2am), it's more like a bar than a record store... We didn't have enough time to go there, but next time we shall stop by and say hello to the man behind the wax, Dj Emmet.

**Drogaria Central Loja de Discos** :

**Rua Capitão 14**

Located on the other side of the bridge, in a former chemist's shop, the design of this recently opened boutique is sublime. Besides the architecture, the furniture on wheels is excellent! The co-founders, Cristina Moraes and Sérgio Milhano, also own a recording studio named PontoZurca



Finally there is the disc convention Feiras de Discos de Vinil de Lisboa which takes place in the 2nd and 4th quarter. It's the only one of its kind right now. Finally we noted other addresses that we did not have time to visit, such as Tnt - Tó n Ticha: Rua de Campolide, 54. Loja CNM - Companhia Nacional de Música Cultural Music Center: R. Nova do Almada 62. And to finish in the same gallery (Estr. De Benfica 731A) there is Evil Genius Disco then Mau Génio (shop n° 9).

- 1 - Flur Records
- 2 - Peekaboo Records
- 3 - Groovie Records
- 4 - Megastore by Largo



THE GRAFFITI SCENE IN LISBON IS ALIVE AND WELL, A BOLD SYMBOL OF LOCAL CULTURAL DYNAMICS... WHETHER EXPRESSED LEGALLY IN OUTDOOR GALLERIES, SUCH AS IN QUINTA DO MOCHO, OR VANDAL-STYLE, ON ALL OTHER POSSIBLE SURFACES. WALLS, TRAINS, STOREFRONTS OR POLICE STATIONS, THE OPTIONS ARE ENDLESS FOR SPRAYCAN ACTIVISTS LOOKING FOR A PURE RUSH OF ADRENALINE...





**DJ  
GLUE**



MIGUEL, AKA DJ GLUE IS A TRUE HIP-HOP ACTIVIST, A RECOGNIZED FIGURE ON THE LISBON SCENE. A MAN OF MANY PASSIONS, HE'S MULTIPLIED HIS ACTIVITIES OVER THE YEARS, FROM DJ TO MUSIC PRODUCER, GRAFFITI ARTIST... AS WELL AS RUNNING CRACK KIDS, A SPRAY-CAN SHOP (WHERE YOU CAN EVEN ORDER TAPAS!). THE SHOP IS LOCATED ON CAIS DE SODRE, A BUSY HUB WHERE HIP-HOP HEADS MEET UP REGULARLY, FOR STREET-ART EXHIBITIONS, SCRATCH JAMS AND ARTIST SHOWCASES...

Did you get into hip-hop culture from graffiti, then Djing - was it vice-versa?

I discovered Graffiti at the same time as I was discovering what Djing was, this was back in '95. I remember starting to write my name in the streets with chalk and only in '96 did I buy my first spray-can. Since that time, I've been writing and Djing actively, but my Dj career only got serious in '99.

Do you play any instruments?

I played bass when I was about 14 years old, and I had a rock band. That was actually my first real connection with music.

Why did you choose the nickname Dj Glue?

I named myself Dj Glue when I got into the band called Da Weasel, I was forced to find myself a cool Dj name, or else my friends and band members would keep calling me "Maozinhas" that means something like "little hands" or "handy man". This was in '99, Da Weasel was starting to get big in Portugal and we were very important in the growth of hip hop in Portugal.

When and why did you decide to open your shop. « Crack Kids »?

I opened the store in December 2009, it was originally named "Montana Shop & Gallery Lisboa", representing the Montana brand in Portugal. Only last year, we changed the name to Crack Kids Lisboa and became a multi brand store, selling what we think is the best 'crack' in the graffiti market. We've been doing exhibitions since 2009 with up and coming artists who have a Graffiti background, still paint graffiti or evolved from graffiti and who are now doing street art. The food part in our shop is now a joint venture between us and our favourite taqueria Pistola Y Corazon. Together we opened the Taco Shop #1 - serving the best tacos in Lisbon, just by the river.

What made you choose to showcase Portuguese street artists exclusively, in your gallery?

It wasn't something that we had in mind at first, I have done a lot of exhibitions with foreign artists, but in the end we have so many cool artists here that we have to present them. And since we have new exhibitions every 2 months, we only get to showcase 6 different artists a year - so, that leaves us with no room for foreign artists.

And Crack Kids is also a graffiti crew?

Crack Kids is a group of friends / crew and an association that was established around 2005, we began calling ourselves crack kids because everyone from our close group of friends was making « crack » - in music, arts, photography, design, graffiti, you name it (« dope creations » not drugs - Ed.). « Crack » was a word we used when you were making something really cool or your piece on the street was amazing or your design was kick-ass.

Nowadays, what takes up the most time in your life, graffiti or music?

Music, the store and my family take up most of my time. Graffiti has become a bit secondary, ever since I became a father - and the shop is starting to require more of my time and energy, so I'd say that leaves me about 30% for graffiti.

Would you still consider yourself as a vandal writer?

Yes I do, and that's what connects me to the street, graffiti made me what I am today, and it does influence my business decisions, my way of thinking and my attitude about life.

Are you also a graphic designer?

No, I'm not, but I did take a professional graphic design course in 2003, which helped me make my stencils and stickers and other things, back then.

Let's speak more about your dj life : Do you still buy vinyls?

Yes I do, and I try to play vinyl sets regularly, just to force myself to keep doing it, to keep the culture alive.

Could you explain how you prepare your Dj sets?

I've always prepared a lot before every set, sometimes just organizing crates differently, sometimes I practice transitions, and lately, I've been trying to use my dj skills to put together completely different sets to keep the freshness. I'm also focused on making my own edits to add extra spice to my sets. I've also been trying to update my collection of dubplates, with iconic rap mc's, as you mentioned...

Do you care about tropical bass..., trapnana (trap & funana music)?

Actually I don't, because it's everywhere nowadays, so I try to keep my Hip-Hop roots alive and I prefer to play some half-time, drum n' bass, jungle, as far as other sounds.

What is your favorite memory or accomplishment, as a Dj?

Releasing my own music on vinyl, that's my biggest accomplishment as a Dj.

You've also accompanied Mcs as Dj. is this still the case ?

As I mentioned earlier, I joined Da Weasel In 99 and was with the group for 10 years, producing and scratching. When the band ended in 2009 I continued working with one of the Mc's, Carão, and I've accompanied him on stage ever since.

Quel est ton meilleur souvenir avec un Mc?

Mon expérience préférée a été d'enregistrer un dubplate, en 2001, avec Chullage et le classique « Rhymeshit que Abala ».

Who are your favorite portuguese Mcs?

My favorite Portugese Mc is called Sam the Kid. (also beatmaker, ed).

Would you rather be Djing or in the studio?

I prefer to be djing much more than the studio, it's completely different vibes, in the studio it's just you and your music - when you're Djing, you get energy from the people.

Traditional styles of music like fado, bolero, brega, samba... is it present in your music? Do you sample them?

I'm very open to all types of music, i can definitely have room for everything in my sets or productions if I find a nice break or melody. I'm always searching for the « crackness » in all genres.

Can you walk us through your creative process for beatmaking? What kind of machines do you use ?

I use Ableton live for my productions and edits, right now I'm using a lot Serato Sample cause the work flow is really similar with the Serato Dj pro, and sampling is the foundation of my productions.

A lot of producers struggle with deciding when a beat is finished or not, how do you know when a track is ready for the world to hear ?

I don't, I just think whenever the time is right, if it feels ready, its ready, if not, no pressure, it will be heard when the time is right.

Where do you go to find good hip-hop sets in Lisbon ?

I try to go out whenever there's a Dj or artist that I like playing, usually when a dj friend is playing I go to see him, I like to go out sometimes just to know what's going on in the city, what other Dj's are playing, the crowd's reaction etc, I like to do my homework, hehehe

Are there any hip-hop festivals in Lisbon and Portugal?

You can't say its a hip hop festival but there is one called Iminente, curated by my brother Vhils, and its definitely a hip-hop mentality down there. You can feel the realness.

The hip-hop scene in Lisbon and Portugal seems to have more die-hard fans than the Techno or House scenes. Is that accurate - or have people crossed over to hip-hop through trap-style music?

In Lisbon there are a lot of trap kids, but there is also a really big techno and house scene, I think the techno & house crowd is an older crowd, the hip hop / trap crowd is more present in all the clubs but that's mostly commercial stuff. People who really like music come to my CRACK residency at musicbox, they know they're going to hear fresh tunes and not the usual stuff.

Your favorite female Dj?

Yen Sung is my favorite female Dj, she was very important in Portuguese Dj history. She's a friend and has incredible taste and nice mixing skills.

Do you have others passions?

I love surf.

To get dressed, a pair of?

A nice pair of sneakers for sure.

Your next projects?

Take my Crack night around the world, I want to plan take overs with my crew in different cities world-wide, to play there, and paint! So, to anyone out there who might be reading this : let's plan something.



LOCATED ON TOP OF A CAR PARK IN THE HEART OF THE CITY, PARK LISBOA IS A VENUE THAT'S COVETED FOR BOTH ITS VIEW AND ITS SELECTION OF TOP-NOTCH DJs. OPEN FROM THE AFTERNOON TIL 2 AM, IT'S A HAVEN FOR AFICIONADOS OF HIP-HOP AND AFRICAN-AMERICAN MUSIC. WE MET WITH JOÃO PEDRO MOREIRA TO LEARN MORE ABOUT HIS ROLE AS PROGRAMMING DIRECTOR AT PARK LISBOA AS WELL AS HIS OTHER PROJECTS AND PASSIONS : DJING, MUSIC AND DOCUMENTARY FILMS.

Most of Park's DJs started mixing like that, some of them still bring vinyl on special occasions. I think it also depends on the music you play, but DJs like Lucky, Diogo, kYron, Fabrizio, Uppercut, RyKardo still do it sometimes. Being on the 6th floor doesn't help.

You've also started organizing other parties and concerts outside Park...

We started last year with Parkbeat Legends at Capitólio, with Jazzy Jeff headlining an all-star selection of Portuguese DJs and Mcs. We later had another Parkbeat party as a tribute to the 20th year of Dj Kwan's career, and we invited Portuguese Rap Acts from the new school, like Estraca, Holyhood and Kappa Jora. It's our goal to do it again, very soon.

When organizing quality events, it is more important to have an understanding of things like art and cultural history or rather to be a good businessman?

When did Park open and when did you join the team?

I started Djing at Park a couple months after the opening in 2013, I became responsible for booking the acts and djs in 2015

Can you tell us a little bit about some of your selection of resident DJs?

I wanted all of the best Portuguese DJs as residents and, in my opinion, we are very close... of course I could name some that I would also liked add to our roster, but most of them have played there already, even if they're not residents. Right now, we have 12 residents, with two or three djs per day, 6 days a week. From Riot (Buraka som sistema), to newcomers like Dj FABZ or Nelsoniq and BIC, or more old-school hip-hop with Dj Kronic, Dj Kwan Madruga, to electronic music with Kyron, Fabrizio, Diogo, or funk and r&b with Lucky and RyKardo... I feel we do have a large spectrum of musical influences at Park.

At Park you mainly book hip-hop and r'n'b DJs. Are you open to other styles, international djs, live band formats, mcs ...?

Throughout the years we've had a lot of different types of music at park. Yes, it is mostly hip-hop, but we are open to many styles. From small live shows, live-streamed interviews, street art... and special nights like Branko Night (every 25 April - Portugal's independence day), Joe Kay's party for our 5th anniversary, « enchufada na zona » and many more. On the hip-hop side, there have been several notable highlights such as Maseo (de la soul) at our last anniversary party, the Nextmen, Shorteeblitz, DJ Woody... I would say that after 6 years, Park is more open than ever to new forms and styles of music.

Do you still have a lot of DJs mixing with vinyls?

I think that, first and foremost, you must adapt to the venue and find the best DJs for that particular venue. Park is, of course, a bar, not a club with a powerful sound system and lights like you would find in such places, the DJs that play there must be aware of that and prepare their set with that in mind, they must have the ability to constantly read the dance floor. I don't consider myself a business man.

What is your best memory of Park?

Parkbeat Legends definitely was one of the best memories, one of those special nights that people will remember for a long time.

And your worst memory?

I really don't have one, maybe every year when we have to cover part of Park with a rainproof cover.

You are also Dj. How long have you been mixing?

I started almost 20 years ago, but kind of off and on, not regularly. I love music, I love to play and mix music and mess with people on the dance floor, but I don't consider myself a Dj. For me a real Dj is someone who works everyday on it, on the technical part and also on the digging, on the edit, someone who can read the floor and play anywhere, on any dance floor.

Do you still buy vinyl records?

I'm not a compulsive collector but I also have music on vinyl.

You are also a member of Beautify Junkyards! Can you tell us about that?

I've always been a musician, I've played in some bands, the last 6 years I've been in Beautify Junkyards, a psy-folk band currently preparing their 4th album. It's been a great musical experience, with a lot of recognition in Portugal and abroad. That's what made us sign with Ghost Box, a Uk label that we had admitted even before our joint venture.

You are also a documentary film director. How long have you been working in film and how did you begin?

I went to film school the moment I realised that music in Portugal was a really small market, and I had to have an alternative. I never stopped the music but at some point I had to invest in my career as a director. My first goal was to stay connected to music through directing music videos. And it took a few years to direct the first one, because I found out that editing was also something I enjoyed and I started working in editing. It was when I moved from a major production company to a small one that I began work as a director, mostly music videos. I directed my first documentary in 2004. It was about the 25th anniversary of the death of one of Portugal's great music legends, Zeca Afonso. "Não me obriguem a vir para a rua gritar" is a film about his legacy and influence on the new generation of Portuguese Musicians and artists. After that I started enjoying the documentary format and made a couple of others: Off The beaten Track, for Buraka Som Sistema, The traveller, for Baaba Maal, and recently, Club Atlas with Branko, a musical journey around the world in 8 episodes.

In 2013 you released the documentary on Buraka Sound system. Were you already close to them at that time?

Yes, I was already involved with them because I had directed some music videos for them, the first one "Sound of Kuduro", and then a couple of others, like "Hangover BABABA", "Vuvuzela", "Get Stoopid". The documentary happens almost naturally, and the idea was made together.



How did you get involved in the "Club Atlcs" documentaries with Branco for RTP 2?

It was Branco's idea and he invited me to direct. After that i also gave my input about some ways to achieve things visually and for the first time I was on camera at times.

How was the experience of working on "The Traveler - Bcabcrc Maci"?

This film happened very fast. I was in London premiering the Buraka documentary at the London film festival and Johan Hugo from "the very best" (who knew Kalaf from Buraka) approached me and asked me if I would go and talk to some people about a documentary. So I did, and one week after I was in the former offices of Island Records in London. Three weeks later, I was shooting a film in Senegal about a festival that Baaba Maal organizes every year in his home town, Podor. The idea was to show the festival through the eyes of the first non-African band that has played there. Johan Hugo formed a band to play some of The Very Best songs, with Freddie Cowan from The Vaccines, Winston Marshall from Mumford & Sons and Will Fry, a percussionist.

The hip-hop scene seems to be getting bigger and bigger in Portugal, especially the last few years. Do you consider the whole phenomenon here to as positive change or is too much?

Like everything that grows so fast there are always some issues that come along, but i should say that, in general, it's a good thing.

Brazilian culture in Portugal seems to be more dynamic, more present, today... do you feel a connection?

Musically, Brazil and Portugal are worlds apart. In Portugal we are very connected to Brazilian culture, but I think that culture is so strong that it's very difficult to work both ways.

Do you listen to Fado or other types of traditional Portuguese music at home?

Yes, more and more every day, mostly Portuguese folk bands and singers from the 70's, like Banda do Casaco, José Mario Branco, Zeca Afonso, Fausto..

And do you have any favorite bars or clubs to recommend to our readers?

I don't go out as often as i used to, but every time I'm abroad, i try to visit the most interesting clubs and bars of the city I'm visiting. The last one I've been to was Harry Klein in Munich.

Are you interested in contemporary art?

Yes, is important for me to experience new forms of visual arts and that happens in contemporary art, also in my work i get to work on projects with contemporary artists like Vhils and Nástio Mosquito.

And how about sneaker culture?

Yes, I'm into sneaker culture. It started when I was young, I played basketball for 12 years. Sneaker culture was a big part of that, of course. After I stopped playing basketball, I continued collecting sneakers, mostly retro Jordan's. The Jordan IV is my first choice.

Do you have other projects lined up?

Right now, ParkLisboa, Beautify Junkyards and directing take up most of my time, but I'm always looking for new challenges.

**“The hip-hop tuga has grows fast. Like everything that grows so fast there are always some issues that come along...”**





# CIGARRA

ÁGATHA, ALIAS CIGARRA IS A BRAZILIAN ARTIST BASED IN LISBON. ONE COULD SIMPLY DESCRIBE HER AS A DJ OR PRODUCER, BUT HER INVOLVEMENT IN DIVERSE SOCIO-CULTURAL SCENES REACHES FAR BEYOND MUSIC AND ART. AS AN OUTSPOKEN, PRO-ACTIVE FEMINIST, SHE HAS SOUGHT TO BRING FEMALE ARTISTS INTO THE SPOTLIGHT AND CONTINUES TO ENERGIZE QUEER SCENES WORLDWIDE... WITH HER OWN TAKE ON TROPICAL ELECTRONICS, FROM LISBON TO SÃO PAULO, VIA PARIS.

**What were your first experiences with Djing?**

I started Djing 13 years ago in São Paulo, I was writing for an online music magazine called Banana Mecânica, and we eventually started organizing parties.

**Why did you choose the name Cigarra?**

I start out as Hra, I later met BirdZzie and we created the Jardim Eléctrico, a music and video duo. We played together for around five years. Then I had the need to start alone. I was under a tree with a lot of cigarras (Cigarra is Portuguese for cicada – ed.), they were very noisy but it was beautiful! I think I needed to break out of my cocoon too. At the time I was pregnant but didn't know it yet.

**Do you know the Brazilian samba songwriter named Cigarra?**

No, I know that there is a band from Bahia, but Brazil is huge, so of course there are others.

**Why do you leave São Paulo for Lisbon?**

My daughter is half-Brazilian, half-Portuguese, and we wanted to keep a balance between the two cultures, and here it's nice for me and Birdzzie to be able to explore the dj scene around Europe. This was before the latest Brazilian crisis, it's so difficult to think about going back there now.

**What are the differences between the electronic music scenes in São Paulo & Lisbon?**

In São Paulo, when we have parties it always feels like a challenge, it's more difficult to do anything there, to live there, and this fuels what we do, strong expression is an answer to oppression. Lisbon is a small place but has a great cultural scene. The parties here represent a cultural pole of many countries (ex-colonies mainly), we have a lot of great international artists come to play, so its nice to stay here and to be part of this growing scene.

**Do you often go back to São Paulo?**

Yes, I have been going back once a year, for carnaval!

**Why is Lisbon such a paradise for expatriates?**

Paradise is not the word. It's beautiful and alluring, but they don't have much support for expatriates. Despite being a cheap city, real estate speculation and lack of jobs makes life very difficult. Portugal doesn't offer much assistance, even to those from ex-colonies, so it's always a struggle to be here.

**Voodooop is a label but also a collective...**

We just started like a group of friends making great parties with a mix of influences. It was like a revolution for the São Paulo cultural scene, compared to other parties at that time (10 years ago). Nowadays, we are all living in different parts of the world and organizing fewer events, expressing ourselves more through the label.

**Concerning the compilation Hystereofônica. Can you tell us why you chose to focus on female producers exclusively?**

Working with women is an urgent need, in the fight for greater equality. I started making compilations by searching for female artists around the world and the label is now a year old. Jaçira and I manage the music releases, interviews, events... This month we will release the Ep of French artist H2O. The work of encouraging and creating more space for women in music has already propelled many of our artists to develop their careers and that is the best part of the project.

**There don't seem to be many record labels based in Lisbon, even your own releases are on foreign labels. Are there only net-labels in Lisbon?**

Yes, the market is still quite small here. But in any case, it is good for artists to export their music and develop connections to other countries, so I believe a good part of the portuguese follow this trend as well.

Could you tell us about your projects with Tita Maravilha?

About a year ago I met Tita Maravilha, a Brazilian artist who came from Goiás, and since then we've collaborated in music and performance projects as Trypas Corassão. We also created a play we named "Trypas Corassão: Two Acts Show", and another show with our songs and writings, entitled « Beauty As Revenge », which is also the name of the album we are currently recording together.

What made you decide to use the APC40 for Djing?

Its because I play and produce with Ableton, having an APC makes the software much more accessible, for my hands.

Could you explain how you prepare your Dj sets?

I have a big Ableton project with more then 500 tracks in it. I prepare the tracks and the samples to play loops and full tracks together, and when I find something that I like I just add it there. My set its prepared to play from 70 to 150bpm and my selection contains about 70% female artists.

What is your best memory as a Dj?

Ahh its so difficult! hehehe maybe playing with my daughter, or recently, when I played for seven thousand people earlier this year, on a carnival truck with Mientras Dura crew, in Minas Gerais (Brazil). Really incredible people!

Do you prefer Djing or would you rather be in the studio?

Djing! It is one of my favorite things to do in life.

Do you sample traditional styles like fado, bolero, brega, samba influenced your music?

Yes, always. My musical background is traditional Brazilian music, my principal influence. Here in Portugal, it's nice to learn more about ancestral music too, like fado. I've worked with Fado Bicha, an incredible portuguese duo.

Would you say that that the whole Kuduro trend is officially over, or...

I am constantly looking for different styles of music related to scenes like kuduro, tarraxo, gqom, etc., which are also related to baile funk and its sub-genres (proibidão, 150, rasteirinha, anarco-funk, arrocha funk, brega funk...) all of that is part of my musical background. It's been great meeting kuduro producers here in Lisbon like the Principe and Enchufada guys.

A lot of producers struggle with deciding whether a beat is finished or not... How do you know when a track is finished?

The deadline decides for me (smile).

Do you play any acoustic instruments?

Yes, I am learning to play traditional Brazilian percussion instruments like alfaia, pandeiro, gonguê, baje, xequerê...

Where do you go out when you want to listen to traditional music in Lisbon?

It's possible to find good fado music in a lot of small places here, and now there are many good events with traditional african and brazilian music, too.

Everybody knows the famous Lux Fragil, but are there warehouse parties, raves or other types of alternative parties in Lisbon?

I hate Lux... (laughing) sorry, but it's the worst place to go in Lisbon. They have good artists playing there, but they treat the public like rubbish and pay a lot less than they should. In Lisbon we have a lot of good, small places to go, places with an underground vibe and interesting line-ups with artists like Damas, TodoMundo, ZDB... There is a strong culture of alternative spaces managed by independent associations, the energy is sooo fresh and powerful.

You've been to France to dj quite a few times...

I go to France several times a year for different festivals and parties. I'm very connected with the people from Curuba Records (Paris) and by the end of November I'll be playing at the NYOKOBOP festival at the Branly Museum. I've been wanting to connect more with the queer scene in Paris too.

Who are your favorite Portuguese or Brazilian producers, currently?

In Brazil, we have a lot of incredible producers these days, such as Saskia, Bia Ferreira, Urias, among many others. And here, among the Portugese artists, are people Nidia (Prince), Odete, Fado Bicha...

Do you have other passions?

Hmmm... dancing! And spending time with my daughter. By the way, I have a kindergarten project that I would love to have time to work on, together with Jardim das Descoisas.

Future projects?

For next year, we want to update Hystercofônica. I also plan to release my album with Tita earlier next year, and I'm producing Venga-Venga's next album as well.

**“Working with women is an urgent need, in the fight for greater equality.”**



Photo by I Hate Flash



# JORGE CAIADO

SOUND ENGINEER, DJ, PROMOTER AND SHOW HOST ON ONE OF THE MOST INFLUENTIAL FM RADIO STATIONS IN LISBON, JORGE CAIADO RELEASED HIS FIRST EP "BEYOND THE ATLANTIC", ON BALANCE, IN 2012. A TRUE VINYL ENTHUSIAST, HE DECIDED TO OPEN A RECORD STORE, CARPETS & SNARES, IN 2014. WITH AN EAR FOR FRESH TALENT, HE PROCEEDED TO LAUNCH HIS OWN LABELS, LIKE GROOPEMENT, CO-FOUNDED WITH ARTVISTA. WE MET UP AT HIS HQ, IN THE HEART OF THE CITY.

Today you represent the underground scene of Lisbon and are considered to have played a major role in its development in Portugal.

I started listening to house music, more specifically Deep House and soulful American House records, when I was around 14/15. I was lucky enough to have grown up in a city (Póvoa de Varzim) with a good clubbing culture, where the resident DJs still had an important role to play and, fortunately, were good DJs as well. That was a great starting point for my relationship with dance music that ended up being indispensable in my life. At 18 I went to live and study in Porto where I studied sound engineering, and at 21, I moved to Lisbon to learn jazz (piano) and to try and strengthen my career as a DJ and producer. In Lisbon I got a couple of residencies early on, like Frágil and Estado Líquido, and began to play in Portugal's main clubs and festivals like Lux Frágil, Musicbox, Indústria Porto, Gare Porto, Neo-Pop, Waking Life, Nos Alive, SBSR, etc. After moving to Lisbon in 2010, I slowly began releasing music, making my debut on Chez Damier's Balance label, where some years later I ended up having my own sub-label, Inner Balance. In Portugal, Groovement is my "mother label", and most recently Carpet & Snare Records, which I'll talk more about later. During that period, I had the chance to remix some tracks from artists like Chez Damier, Terrence Parker, Orlando Voom, Secretsundaze, and others. In 2011, I was selected to be a part of RBMA's international edition which took place in Madrid, where I had the chance to make music with Mathew Jonson and play just before Frankie Knuckles. Two years ago, I started my own show on Radio Oxigenio, Lisbon's most influential electronic music station. Over the years, I've also been involved with the creation of several events and festivals in Lisbon such as Lisboa Dance Festival and Lisboa Electronica. My label, Carpet & Snare Records, has a monthly residency at Europa, one of the main underground clubs in Lisbon, and it has been running non-stop, for over 3 years.

Could you tell me more about your parties Carpet & Friends you organize?

It's a monthly event that we started in 2016 at Europa Club and, in October, we organized our 41st edition. Our concept is: a party with younger DJs and veteran DJs (some with little experience and exposure, as well as other more well-known artists we know we can count on),

new and old friendships born from genuine music relationships, but most of all people from our community that share the same passion and values that we do at Carpet & Snare Records shop/family – a true love for Music! So, for the first 30 parties, our main focus was the local scene and community. Today, we feel the need to change our focus from up and coming local DJs to more international talent, DJs we believe in and want to help develop, as artists in Portugal.

What are your main influences & inspirations?

Well, this is one of those tricky questions where at the end you feel that you forgot someone/something. Music-wise I'd say that Chez Damier, Move D, Kerri Chandler, Aphex Twin, Jazzanova, Juan Atkins, Jeff Mills, Robert Hood and all the UR crew have been important to me, on my path as an artist... both as influences and as sources of inspiration. More recently, artists like Brawther or Steffi are influential.

You run two labels, Inner Balance and Marcluv Records. What made you decide to get involved on that level?

My first connection to a label was with Balance Recordings from Chicago, which was run by one of the most important figures in House music history, Chez Damier. I signed my first record to Balance and today, I'm not only part of the artist roster, but also involved in the management of the label. Soon after my first release, I joined the label and collective Groovement, an artistic platform that goes beyond musical expression by working with designers, photographers, and more. After my first years on the label as an artist, I began accumulating management and editorial functions. I've been doing that for many years now, together with the label's owner and founder, Rui Torrinha. Besides the A&R aspect, I'm also involved in the direction of the project as a whole, as well as some executive producing and label backoffice work. After a phase where we were looking inwards, we decided to work with artists from other parts of the world and, today, our artist roster is mainly international. My third label adventure began when Chez Damier challenged me to develop my own catalogue within the Balance family. Inner Balance came in order to give continuity to all the work he'd done in the 90s and up to today.

In 2016, I started a new project, Madtuv Records, which was born out of an old desire to start a label outside the house and techno music I am most known for. The first record we released was the debut album of a Portuguese producer called Nery. He'd been active for many years, but without getting the visibility he deserved. After my Red Bull Music Academy experience, I stayed on as an ambassador to encourage and collect applications from Portuguese artists. In that process, I ended up listening to a lot of music from artists I didn't know, so that also gave me the drive to release different kinds of music. The international feedback has been good, with the record receiving constant airplay on influential radio shows, as well as positive reactions from collectives such as Coldcut, Jazzanova, and even Portishead. Even though I haven't released a new record on the label recently, the project isn't over and we're still searching for demos. As an obvious consequence to the development of the shop (C&S), the next step was to start our own label, and we put out our first record in 2017. In 2018 we put out the second and third release but we also began new series of releases. Since the focus of the main catalogue was to push local artists with a strong identity in remix duties, we decided to go beyond that and develop other series of releases. While also released as part of the main catalogue, we featured other international artists as well as music from other genres that weren't being covered in the main catalogue. So that way, we started the Patterns series (more minimal, stripped-down, house grooves), the Steps series (for UKG and all the breaks variations), the Steam series (our techno outlet), the Circuits series (for more Detroit-ish and analogic jams that can go from techno to more ambient and abstract). Roy launched his own Dream Ticket label/division(?) last year and its mainly focused on electro and techno-ish/acid sounds. We also started to put out an exclusive Record Store Day release and we want to continue that. Besides all this, we have some new ideas in the pipeline... coming soon!

What made you decide to open Carpet & Snares Records? What does vinyl mean to you?

In 2014, my time was divided between giving music production lessons at a school in Lisbon, as sound engineer for a Tv show on a national Tv station, working on my own music in my studio, and gigs on the weekend. At the beginning of that year, I heard that a new record shop was going to open, it opened as Harborage Lisboa. It was a partnership between João Maria (Dj & booker) and the owner of Harborage Porto. The idea was to set up a shop in Lisbon that would be mostly dedicated to House and Techno music, and oriented almost exclusively towards Djs. I already knew Joao as an active figure in the national scene, and when I passed by the shop to check it out, I understood that he could use some help with the project, so I started working there. The partnership with Harborage Porto didn't work out and after 2 or 3 months there was a need for other partners to join in, so we were able to begin a new project.

That's when Zé Salvador (another Dj with a lot of history in Portugal) and I joined João to create Carpet & Snares. After a year of getting the shop up and running, I ended up taking on the whole project alone. Since then, I've been trying to develop something much more than just a record shop. In 2016, I was blessed to have Rui Ferreira (aka Roy) join the project and since then he's been my right-hand man in everything we've been developing. At the moment, there are 5 of us working in the shop, with the labels, distribution and booking agency. Roy and I are involved in all areas, to some extent. In the shop, Miguel Melo is behind the counter every afternoon and Hélio (from Pandilla LTD crew) handles the logistics of the Distribution service. The fifth element is my sister - our art director - Adília Lima, who takes care of the label's design as well as the artwork for parties and all of our events. We also work with people like Fábio Santos in the digital domain (websites, etc), Joe Delon, who's been helping us with the interviews for our mix-series and Rubén Jose, who works in video/films/documentaries, a division we're currently developing.

Could you tell me more about your show on Radio Oxigenio?

It's a weekly radio show that goes on air every Friday night at 11pm on fm radio and also streaming live via their website. The podcast is uploaded the following week in both languages (I overdub the voice and record an English version of it). The show is called "Uma Espécie de Azul" which means "A Kind of Blue", so it has a couple of meanings like Miles' most known album, the blue colour that is the colour of the radio station and also the colour that usually is connected with deepness and the more introspective side of electronic music. So every week I try to present my own view/taste of electronic dance music, focusing mainly on House but, of course, also going here and there, to other styles.

What do you think of the flourishing Portuguese scene? What is its identity today?

As everything in life, it's bringing good and bad things with it. All this hype about Lisbon helped us to get a bit more of visibility and also more tourists that come to visit the city but also want to have a nice night life experience, music-wise. So it gave smaller promoters and clubs a chance to organize more parties and with a range of artists that wasn't possible before. There is still a long way to go, but we're definitely better off than we were a couple of years ago. I don't see Lisbon with a specific sound yet, at least in the House and Techno scene, but I recognise that the city and country in general have always had a strong connection to the more rave side of things, so Techno and more progressive sounds have always had a bigger impact with the crowd here. There is also a specific niche for minimal music, but I'd say that Techno is the winner, for sure. I know that everyone links Lisbon to the Kuduro and Príncipe/Enchufada sound, but there is much more than that, with equal value and interest.

Is there a community of music aficionados in Portugal, in general?

Well, the number of vinyl consumers is pretty small (for electronic, dance music at least), I guess as it is in every city, the thing is that since Portugal is a smaller country, we feel it even more. There are Djs buying and playing vinyl exclusively, but it's a niche

What are the main obstacles today, in terms of expanding and developing the music scene?

I'd say, to sum it up quickly, that Portugal's financial situation is a problem. There's also a lack of electronic music culture and a lack of clubs, which doesn't help promote vinyl culture. The decline of the recent vinyl resurgence. The unwillingness and inertia of some of the main players in the scene (Djs, producers, promoters, club owners) as far as making this a career and making it feasible for others to make a living out of this as well.

What are the events we should go in Portugal?

It depends on what you're looking for, if it's a small and intimate party, a big club with a killer sound system or a massive festival with all the major international acts. I'd say the clubs with the most visibility and best line-ups in both main cities - Lisbon and Porto - are Lux-Frágil, Gare Clube, Indústria, Ministerium, Pérola Negra and Plano B. For small clubs I'd list Europa, 5A and Lounge in Lisbon and Passos Manuel and Café Au Lait in Porto. Regarding festivals, we have a good array of options to such as Neopop, Waking Life, Lisb\_ON, Forte, BPM, Brunch Electronik, to mention a few. Regarding sporadic events I'd recommend Bloop (for house and minimal), O/B for disco-ish grooves, LXMUSIC and Fuse for more big room events and Mar & Sol for afro-oriented vibes. On the East side of the city there is a new vibrant scene growing as well, definitely worth checking out, like the ELA parties (East Lisbon Afters). There are more, but at the moment I can't remember them all.

Who are the rising figures of the local electronic scene? Who should we know?

Regarding new artists/producers I'd highlight Luhl, Temudo, VIL, Berlioz, Zenner, Pandilla LTD, Norbak, Relapso, VOX99, Lake Haze, Trikk, Rompante, Miguel Torga, Caroline Lethó, Pedro Duarte, Tiago Marques, Violet, Photonz, as some of the most exciting and hardworking players in our scene. As far as labels, I'd recommend checking Groovement, Inner Balance, Helena, Light Channel Recordings, Discos Extendes, Hayes, Naive, among others.

Which venues should we visit in Portugal?

In Lisbon, the main and most well-known is Lux-Frágil (for being one of the best clubs in the world, for over 20 years now), its our "motherhip", with a mind-blowing sound system in the main room.

Besides Lux, I'd highlight Europa (where we have our monthly party) since it's one of the oldest clubs in town and certainly one of the most underground pillars for electronic music, its open every day, from Monday to Monday supporting all the local acts plus some international guests from time to time. Village Underground Lisbon is also a venue to check, it's on the west side of the city and is located almost below the bridge, the landscape and conditions are unique. 5A club is the new micro club in town, also worth a visit. In Porto, you can find one of Europe's techno meccas - \*\*Gare Clube - but also some other nice clubs with good programming and great sound systems like Indústria, Plano B or more recently Pérola Negra.

What is the first vinyl record you bought?

Cassy "My Auntie" EP out on Perlon in 2005.

What is the house track which represents Lisbon, to you?

Hmm, as a classic, I'd choose Underground Sound Of Lisbon "So Get Up", if I had to choose a more recent one, I'd select TNT Subhead (Tiago's alias for his Groovement releases) "Thinking of Sex But Not Of You".

If you could teleport to a specific period in time, which one would you choose and why?

Late 80's, early 90's somewhere in Detroit, to "feel and breathe" the same air those guys were

Lisbon in 3 words

Light, Hills and Pastel de Nata.

**“There's a lack of electronic music culture and a lack of clubs, which doesn't help promote vinyl culture.”**



WHETHER IN SOLO MODE OR AS ONE HALF OF BEATBOMBERS, DJ RIDE REPS THE CURRENT ELECTRONIC SCENE AS WELL AS THE BOOM-BAP SOUNDS OF HIS HIP-HOP ROOTS. ESTABLISHED AS A SCRATCH CHAMPION WITH A NUMBER OF TROPHIES ON HIS SHELVES, HE'S SINCE EXPANDED HIS MUSICAL VOCABULARY IN THE STUDIO, WITH PRODUCTIONS REFLECTING HIS PERSONAL VISIONS OF BASS MUSIC. WITH AN EP READY FOR RELEASE ON SLOW ROAST RECORDS, IT SEEMED LIKE THE RIGHT MOMENT TO SIT DOWN WITH RISING STAR DJ RIDE, TO CHAT ABOUT TURNTABLISM, HIP-HOP AND THE LISBON SCENE.

When did you get into the scratch game?

I bought my first turntable back in 2003. I was influenced by D-styles, Mix Master Mike, Dj Babu, etc., so, in the beginning, my goal was just to scratch and try to use the turntable as an instrument, alongside with my beats.

You are one of the few turntablist/producers that have constructed an album using scratches. What are your memories of making the « Turntable Food » Lp?

Turntable Food is my first Lp, which I released in Portugal, back in 2007. It was important to me because it opened many doors and introduced me on the scene, as a hip-hop/electronic producer. Many of those tracks have scratches on them just because I'm a turntablist.

You're also one half of Beatbombers, turntablist & finger drummer duo. Can you talk about it?

Beatbombers is our turntablism/production crew, me and Stereossauro. But please don't call beatbombers a duet finger drumming! We met 15 years ago. We scratched, freestyled and learned a lot together. After making gigs together, we decided to create a duet to formalize this. We won the IDA world championship in Poland twice and now we are focusing on making music. The 2019 year, we're focusing on Stereossauro's album "Barrio da Ponte" that mixes Fado with hip hop, we played quite a lot, together with a live band. Next year, we might release more stuff as "Beatbombers".

Concerning your very dope "Verdes Anos" Remix. Do you normally sample fado music or was that an exception?

The Verdes Anos remix samples one Portuguese Classic track from the legendary portuguese guitar player 'Carlos Paredes'. It started as a "bootleg" / non official remix from Stereossauro some years ago, then I added drums and scratch. But now it's an "official version" because that track is on Stereossauro's Lp Bairro da Ponte. So the sample is licensed and everything is legal which is a cool story because it started like just a tribute thing.

Why are you called « Beatbombers », is there a connection to the graffiti scene?

No, it was just a name that one of our friends suggested at the time, though many of our friends are connected to the Graffiti scene. Whils did the cover of our Beatbombers Lp, for example.

What about Tuga rap, do you still work with Portuguese mcs?

Yes we work with many Portuguese rappers, we also have many featurings on our albums. Do not miss too listen to "Bairro da Ponte". I also produced beats for portugueuses Mcs and singers like Slow J, Ana Moura, Valete. And the last beat I producing 's for the female Mc Capicua, featuring Karol Conka.

Could you tell us about your musical evolution/ progression from world champion turntablist to Edm producer?

I don't call myself an Edm producer. I'm a turntablist who started just making hip-hop beats and then mixed it with electronic and bass music. It was just a normal thing to me because I always heard electronic music way before I become a Dj. But the skills to produce it are very different, so for many years I just made hip-hop beats, and now I'm focusing more on bass/trap/drum & bass stuff. I insist, I don't call myself an Edm Dj-producer. On my new Ep "Meraki", there are trap beats and the track with BassBrothers is drum & bass uptempo. Edm is more sounded to electro and house in huge stages, and that's not my thing. It is a mistake and it is not my fault that it is mentioned dance-Edm on the SoundCloud page of Slow Roast Records!

How did you connect with Dj Craze's label, Slow Roast?

I met Craze at 3Style in Japan, several years ago, and once again, in the beginning of 2019 in Taiwan (Again in 3style world finals). He's one of my idols and one of the greatest of all time... also one of the coolest guys ever. I knew that he was planning more releases with his label, so I sent him a couple of demos in the summer, he liked them and that was that

Are the boom-bap beats like you used on your "Turntable Food" Lp is finish for ever?

I still do boom-bap stuff, but i don't like to get stuck in the past. "Turntable Food" is from 2007, so it doesn't make sense to repeat that formula again.

A lot of producers struggle with deciding when a beat is finished or not, how do you know when a track is ready for the world to hear?

For me it's easy, if i'm happy with the outcome its ok to share it, but of course sometimes its easy to finish tracks, a couple of days, other times it takes longer.

If you had to replace your technics MKII, what equipment would you use? Why?

I dont want to stop using turntables, for me it's all about the feeling and fun that i have using it, so i'll keep using turntables for my Dj sets.

What is your favorite memory from one of your Dj sets?

The best thing that happen to me as a Dj was, without a doubt, winning the IDA world championship twice (2011 and 2016), and just being involved in so many projects, especially with my crew Beatbombers and now, releasing my new stuff on some of my favorite labels.

And what's the worst request you've ever gotten?

Fortunately, i don't get bad requests, but it's usually some commercial hip hop or something like that.

Nowadays you're touring a lot. Can you tell us what a typical day of 'Dj Ride on tour' is like?

On tour, the typical day is very boring, just traveling, going from place A to place B, sound check, eat, try to rest, play, go to the hotel, repeat. During a typical week, i try to produce or focus on new ideas everyday, practice during the week, the typical e-mail stuff, etc. and then on the weekend, i play shows.

Have you already spun in France ?

Yes, in 2019, with the Stereossauro project "Bairro da Ponte" at Unesco Paris, and several years ago at Les Rencontres Trans Musicales Rennes.

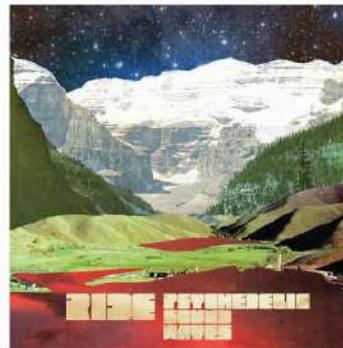
Do you think the future of music is to be free download to get more audience?

Honestly nowadays people don't even download it. Streaming is the trend, as a consumer I use Spotify a lot and it's great. I still buy and download lot's of music , some of them free... So streaming is the present and future for many people.

Last question. What's your favorite spot for eating and partying in Lisbon?

I might go to any one of several different places, depending on my mood. It could be an Asian restaurant, or some traditional local food somewhere like at Pap'açorda or one of the places in the old neighborhoods that still have fado singers performing. I go to Galeto a lot, in the Avenida da Liberdade, because it's open everyday till 3 Am. For partying, if i'm not playing, I usually stay home... so i don't really have a favorite night spot.

**“ Honestly nowadays people don't even download it. Streaming is the trend.”**



# PIERRE ADERNE

“Lisbon is  
a paradise  
for lovers.”



CARIOCA, GUITARIST & SINGER-SONGWRITER, PIERRE ARDENE IS WELL-KNOWN AND RESPECTED FOR HIS EXQUISITE MELODIC COMPOSITIONS. WITH SAMBA AS A MAIN INFLUENCE, HE'S WORKED WITH HEAVYWEIGHT TALENTS SUCH AS TAVARES, SEU JORGE, TIM MAIA OR MARCOS VALLE. TO COMMEMORATE OUR SPECIAL LISBON ISSUE, WE VISITED THE INFAMOUS PINK PALACE, TO MEET WITH A MUSICIAN WHOSE PASSION FOR SAUDADE AND LITERATURE IS ONLY EQUALLED BY HIS KNOWLEDGE OF FINE WINES.

When did you first get involved with music?

When I was 18 years old, I was a swimmer, I heard a song by Paralamas Do Sucesso, Vital – and Boom, I was hooked!

What is an ideal day for you in Lisbon?

It would be to wake up with that particular Lisbon light, to walk by the Tajo river in the morning, sometimes without sleeping and then to have lunch on the other side of the river, with a glass of Casillero. To look at Lisbon from the other side of the river, across the Tajo river. Then coming back to the city and drink wine from Douro and towards the end of the day, to Graca or to Alfama to see the sun go down at the Tajo river. And then I would find a Tasca, a really small portuguese restaurant, stop by different Fado places like Tasca do Chico, Fado vajo and then at the end of the night go to the best fado session. That's a good 24-hour program in Lisbon!

This journey is contemplative. Could you define «saudade»?

Saudade is a drifting boat without a sail and without a destination, without a harbor and without a bay... love without a voice, without eyes nor ears.

Is Lisbon a creative paradise?

Lisbon is a paradise for lovers

Is Lisbon female or male?

Lisboa is more Feminine, in my opinion.

Do you think in 2020 Lisbon is the place to be?

I am sure, I have a ritual, spinning the globe, every year for the past 6 years... and when I stop it, my finger points to Lisbon.

Your music is different from fado because you are also influenced by samba ... can you tell us about that?

Lisbon became the capital of portuguese music. Blending fado, sambas, bossas, mornas is not only my music, it became my mission. My music is just what I've been collecting, on the seven hills of lisbon, and it also expresses my longing for Rio De Janeiro.

Why did you wait so long to release your first album, in 2007?

My real first album was recorded in 1999, but when I finished the album, I wasn't feeling it. Carlinhos Brown, from Bahia, had just released an album with a very similar concept, two weeks earlier, so I thought that that wasn't the right time to release it. Brazilian music was going through a very odd and difficult time, I didn't feel like my music would fit in and get to a more mainstream audience. And then I was recording in Dadji's house, he had a home studio and I met David Byrne, he liked my music. I went to New York to meet with Luaka Bop, I finally decided that I shouldn't release the album there, I didn't feel, at the time, that it would be the way to go. And then I found this japanese label that invited me to record the album and I found respect in Japan. I released my first album on that label and it was a beautiful choice.

How did you meet the members of Rua das Pretas?

More than 250 artists have come to the palace over the past 2 years to join Rua das Pretas. I've been organizing gatherings in my house for the past 15 years. I already new everyone from my house events.

We drank very good wines at the Palace, are they all from Niepoort?

Dirk Niepoort is my main soulmate on the "Wine & Music Concept" but you also tasted Soalheiro, Vadio, Maçanita or Pacheca.

Why did you choose the name Rua das Pretas for your latest album?

Rua das Pretas was the name of my street where I use to live and the gatherings I had when I wasn't away touring, I posted pictures of my friends and the hash tag was "Rua das Pretas" so people started to think that Rua das Pretas was an acoustic jazz club. So I decided to organize those gatherings first and then that was the name of the project, which was the name of the neighborhood, which was also the name of the blend.

Not just an album, not just an artist name but the name of a movement with Brazil, Portugal, Cape-Verde, Angola, Guinea Bissau all inside the same frying pan. Cooking rhythms, poetry, accents and all, so I thought that Rua das Pretas would be a cool name to represent what we are learning together from each other's culture.

The photo on the album cover, is it your street?

No, the photo on the album is a street called Calçada de Combro, it's on the way down from Baiato to Estrela, so it's a way that I used to take, going home by the end of the night, around 5 - 6 in the morning, and you can just walk down alone. This is what I felt would be the concept of the door that you have to open to get inside the room and listen to the songs.

How did you combine digital release and wine?

Yes I feel that digital release and digital music, I have a feeling that you are drinking wine without the bottle and I still like to get in touch with the bottle so I felt that we could do digital if we put the music inside the bottle. And then we had the idea to put the download code on the cork, when you get a corkscrew, you pull up the cork and then the music is there! So for me it's still an analogic concept and then I have the feeling I am opening a vinyl record, not wine. Getting closer and in an organic way getting in touch and very close to the music.

What is your relationship with the son of the great Baden Powell?

Philippe Baden Powell is like my youngest brother. He is a very interesting human being and we met 8 years ago in Rio. He was living in Paris when I decided to record an album and I invited him to be part of the album, I also invited Melody Gardot and presented her to him. But I feel like we are connected by the history of Brazilian music, which means a lot to me. He is naïve in a good way, so we could write beautiful songs. He is a piano player but he can play guitar, just like the right hand of his father. With him, I learned that music is sometimes not so much about learning an instrument but more like learning language, he has the accent of playing those beautiful bossa nova songs, afro sambas... He is one of the most beautiful musicians I know because he respects the melodies and when I sing he is silent and all the notes he plays on his piano are in between the melody I'm singing. So, to me, that means a lot of respect and that's Philippe Baden Powell.

You've worked with some of the most incredible bossa nova musicians, so you must have many stories... Is there a special story that you wouldn't mind sharing with us?

Well I have a lot of stories, not only with Bossa Nova artists but all of the Brazilian musicians that I've met.

I was very young when I met Tim Maia, Tim Maia was very important to me and I had invited Tim Maia to produce a song with him. He was to sing a song, a song about a football team he liked a lot, called América. Tim Maia was a bohemian, he told me that he would be in the studio at 6 in the morning. I was there at 5:30 and when I went in the studio, Tim Maia was there. And then he tells me "you should be here before Tim Maia, because I've been here waiting for you" I was 25 years old and then I said "yeah, but you said 6 o'clock". But when Tim Maia says something, you should sleep in the studio. I was alone with him because I didn't have a studio to record Tim Maia. My friend who owned the studio had said to me « Please be careful because the microphones are very expensive and Tim Maia is a very difficult artist so be careful that he doesn't break anything in the studio ». I was recording and it was very smooth and everything was nice. Suddenly he was recording the song and he got off-key, he missed a note. I thought to myself "what are you going to do now?" It was silent and then I just pressed the talk-back button and said "everything was very beautiful but on the second part, the tuning was a little bit out" And then I expected him to break the studio and the Neumann microphones and everything. And then he told me "go back, I'm going to record again". I felt like I was a great producer, like Quincy Jones. I said "okay, that was amazing but now let's go to the chorus.



I need you to do harmonies on the voice, could you do this with the voice?" And then he said to me in Portuguese, "Do you think Tim Maia is the type of man who does harmonies?" and then we had a beautiful moment. We left the studio and he wanted to buy a Ford war jeep and then he said "you have to come to my house cause I can't drive". I said I couldn't, I had to go home, my daughter was waiting. But he said "I don't care you have to come". And that was a beautiful moment, driving Tim Maia through Rio de Janeiro...

Why do you sing at the end of your shows 'Who let the dog out, who let the dog out'?

Well, in Rio, we have a really interesting movement, it's not only about music, it's about people. Music from Favelas reinvented funk in a really inventive way. So all the Miami Bass concept came to Rio blended with Samba and Samba school and baterias and the samba percussion and they made that. In my opinion, it's as much Rio as Bossa Nova. They get down on the streets playing those kinds of rhythms and we learned them. And we figured we could make Bossa Nova like that, too. So when we finish Rua das Pretas concert, we would do the routine: Who Rua das Pretas? Who Rua das Pretas?

And are you interested in working with any Djs or beatmakers?

...With sensitive artists!

According to wikipedia there is a national city of samba. Have you ever celebrated that and does it exist in Lisbon?

I don't believe in dates. Samba is a way of life.

Is there a difference between roda de samba in Brazil and in Lisbon?

Just one roda de samba in Lisboa represents me and the Brazilian culture that lives inside me: Betinho and Cicero Matheus from viva o samba.

What is the main difference between fado & samba?

Something called joy.

I heard that Rua de São Bento was a street where many of the lusophone communities are living. Is it still true today?

Not in my opinion. Every single neighborhood in Lisbon, every house or street is the home of lusophone culture.

For the music, do you go to Lisbon's favelas?

For the darker side of fado, I go to places like "Nelo", or "Djair Sound" for the sub world of cabo verde, or to Tejo bar.

Do you feel like an ex-pat or somewhat Portuguese?

I feel I will always be Brazilian, I feel like a carioca, I feel that Rio da Janeiro lives in me all the time, every place I go. Even if Rio now is facing a difficult moment, Rio is not going to die, it's not going to stop existing. Every time I go anywhere, I am from Rio. And I love other cultures, I love many cultures, I love Portugal, I love Fado, I love Portuguese literature, but, I am from Rio.

Your musical top 3 and why?

João Gilberto the ocean, Tom Jobim the sky, Caetano Veloso the earth.

What is your favorite Brazilian label?

My favorite Brazilian label was Continental, it doesn't exist anymore, they released classics that I like.

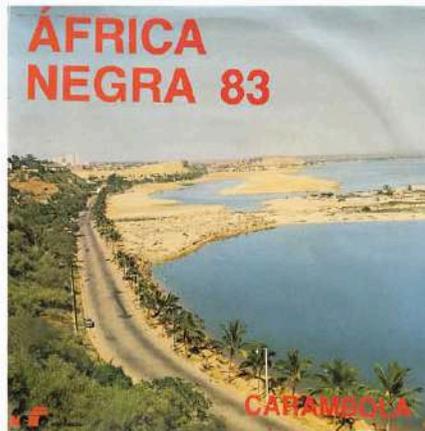
And what about your projects?

I believe in beautiful songs and blending cultures ... if you think this make sense follow me at [www.ruadaspretas.com](http://www.ruadaspretas.com)

# RARE WAX PALOP SPECIAL

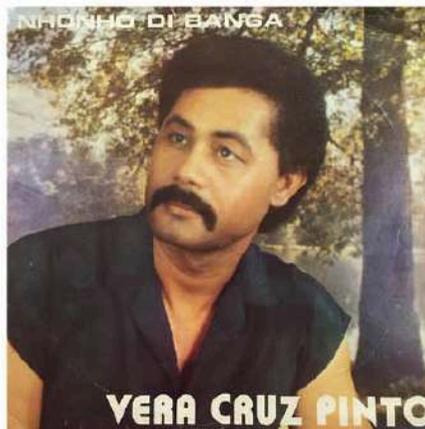


**Jovens Do Prenda / Lamento de Mãe Vs Adeus Solidão 7inch (Rebita - circa 1973)**  
For Angola, I chose this extremely rare 7-inch single from the group Jovens Do Prenda, released on the Rebita label. It was pressed in Fadiang, at the historic Silva Porto pressing plant. The date is not mentioned but it was during the 70's that the group recorded most of their records. It is a rare record, like most Angolan singles, due to the small quantity produced at that time. It's a blessing to have found it, I'm lucky that this bit of history is in our archives.



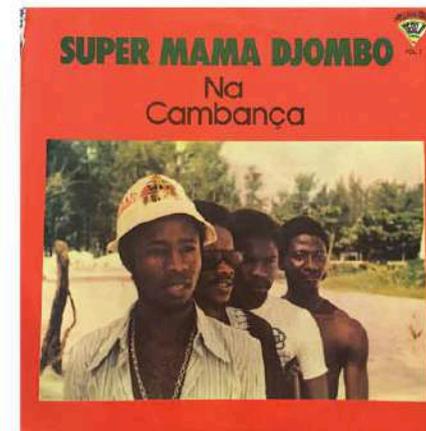
**África Negra 83 / Carambola**  
(Lefe Discos - 1983)

We set course to São Tomé and Príncipe, an island on the equatorial meridian. This Lp is superb, the best of the best of África Negra 83. The group got noticed from the first time they played outdoors for the locals in the capital, because they had amplified guitars. In the early 1980s, their growing notoriety provided them with the opportunity to record a record at the Sao Tome national radio. Lead, as always, by master composer Emídio Vaz (solo guitar), with Leonídio Barros (rhythm guitar) and João Seria on vocals, they have become popular throughout the Portuguese-speaking world and even in Europe. Today "Angelica", "Alice" and "Carambola" are three precious Lps released in Portugal. And last year, we released "Alia Cu Omali", their fourth Lp.



**Vera Cruz Pinto / Nhónhó di Banga (1985)**  
From Cape Verde, I chose this obscure 12-inch single from singer Vera Cruz Pinto. There are only two songs but "Nhó Nhó di Banga" is an exceptional, disco-funk track. It's unusual because in Cape Verde, the main rhythms are the coladera and the funana. It was recorded in the 80's at the Musicord studio in Lisbon. It is the place where nearly all the African groups recorded during the 1970's and 80's. This is a private pressing, with production by the great musician Paulino Vieira with Voz De Cabo Verde all stars, a group made up of Tito Paris on bass, his brother Toy on drums, Paulino on solo guitar, Zé Antonio on rhythm guitar, Toi Vieira on keyboard and Leonel on backing vocals. This is the last group to accompany Vera Cruz Pinto. I found this vinyl in a private collection on São Vicente, the island where the musicians come from.

DURING THE PERIOD OF INDEPENDENCE, MANY MUSICIANS FROM ANGOLA, CAPE VERDE, GUINEA-BISSAU, MOZAMBIQUE AND SÃO TOMÉ-ET-PRÍNCIPE MIGRATED TO LISBON. SOME WERE RECORDED ONCE THERE, MANY FOR THE FIRST TIME. SEBASTIÃO DELERUE, FROM MAR & SOL RECORDS, DECIDED TO PAY TRIBUTE TO PALOP (PAISES AFRICANOS DE LINGUA OFICIAL PORTUGUESA) CULTURE AND MUSIC. FOR THIS EDITION OF RARE WAX, HE FELT OBLIGED TO CHOOSE AN ORIGINAL SELECTION FOR EACH OF THESE PORTUGUESE-SPEAKING, AFRICAN COUNTRIES. A FAT SELECTION FROM HIS PRIVATE COLLECTION OF OVER 10,000 VINYLs.

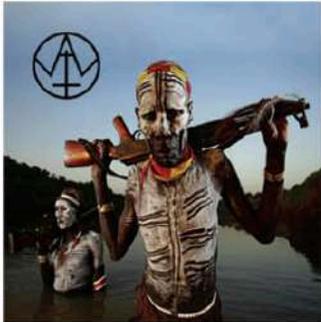


**Super Mama Djombo / Na Cambança**  
(Cobiana - 1980)

Now we head to Guinea Bissau, Cape Verde's nearby sister-country. They came together to fight for revolutionary leader Amílcar Cabral. This is the first album by the big-band Super Mama Djombo. The group was formed in the mid-1960s in a scout camp. The members were only children, the youngest was six years old. And Djombo is the name of a spirit for which many combatants have appealed to protect them during the Guinea-Bissau war for independence. In 1980, they went to Lisbon and recorded for six hours. The Lp "Na cambança" was released the same year and the song "Pamparira 79", inspired by a children's song, became a huge success throughout West Africa. This record is so rare that we had no choice but to pay a crazy price to get it. But the good news is that we are going to reissue it. (Note that no date is mentioned on the vinyl and yet "the record bible" - aka Discogs says that it was released in 1978, ed.).



**V.A. / Moçambique 77 (Fonoplay - 1977)**  
I decided to wrap up this Portuguese Rare Wax with this original pressing, from 1977, of a compilation featuring artists from Mozambique. It's a local release from Fonoplay. This extremely rare record is the first release from a label that emerged after the country's independence. Obviously, it only includes Mozambican artists, such as Pedro Ben, Abraão Muai, Antonio Marcus or Alberto Mucheca. Some titles were recorded for the first time exclusively for this album. We found it near Lisbon in storage ... It's secret ...



**Dj Dolores / Recife • 19 (Lp/Cd/Digital)**

For over thirty years now, the « mangue » beat and its blend of electronic music, forró and hip-hop has kept the music scene in Brazil vibrant and funky. Even veterans like Gilberto Gil, have cited « a key musical current ». Dj Dolores is a true pioneer of the genre, never one to play it safe. His fifth album, "Recife • 19" takes us back... to styles cultivated by the late Chico Science and Nação Zumbi. It's a bold statement, in contrast to previous albums he's produced for cinematic projects. Far from the smooth sounds of carioca lounges, Dolores (and guests) invite the listener to rock out over heavy, 70's funk grooves on "A Casa", slide into a Berlin cabaret for "Adilia's Place" and succumb to the entrancing Afro-Jamaican shuffle of "Nanquim". The perfect antidote for devout purists, this iconoclastic smorgasbord is an ode to Recife, the lakeside metropolis of Nordeste. Not only does the sound fuse many styles and influences, it's a constant re-invention of street culture and local heritage, as songs like "the Wild One" and the horns on the emblematic "Rua" bear witness. (Vincent Caffiaux)

**African Imperial Wizard (Ep/Digital)**

It's a singular record, as its cover photo an image captured by photographer Brent Stirton, alludes to, mysteriously. It's somewhat surprising to hear traditional African sounds on a release from a label known for more industrial music, noise and other electronic oddities, Tesco (Germany). It's an enigmatic record, the artist is left anonymous. Is it african? European? Is it your downstairs neighbor's side project? We may never know... So what does the music tell us? "Cetshwayo kaMpande" takes us on a fantastic voyage, the atmosphere is cinematic, but it feels more like being in the Middle East than in Angola.

The only available information online states: « The African Imperial Wizard » symbolizes the malaise left in the ashes of the longest known civil war in Africa, sparked by deep social, cultural and regional divisions within Angolan society. The rhythms of « Mansa Moussa » sound off much like a military march, in full colonial fashion. The mystery producer behind this record seems more influenced by dubstep and bass music than most other styles. Ironically, the only thing missing is a powerful sub-bass in the mix... Either way, there a perfect tracks to start off a set... definitely worth a listen ! (Supa Cosh...)

**V.A. / Radio Verde (Lp/Cd/Digital)**

In the late 70s, early 80s, Cape Verdean disco-funk spread to dance floors on the Old Continent. In a quaint setting, the port of Rotterdam, in the Netherlands, has thus served as a springboard to this electro-funana or coladeira, through local radio stations. Comprised of Niels Nieuborg alias Arp Frique (Colorful World Records) and Americo Brito, musician from Cape Verde exiled to Batavian soil, the recent anthology "Radio Verde, Cape Verdean Dancefloor Magic" captures the musical phenomenon nicely. Comparable to Nigerian boogie, and its Trinidadian counterpart, soca, there are many flavors to savour, like Cabo Verde Band's "Bo Terra Cabo Verde", Elisio Vieira singing "Tchon Di Somada" or Mendes & Mendes and their irresistible "Walkman". Perfection is obviously not the main priority here, as is often the case with these types of compilations. Many synths sound auspiciously dated, but the telescoping of Portuguese Creole and low bass pulse offers a vintage supplement that stands out, right up to the album cover, with its improbable retro-futuristic collage. (Vincent Caffiaux)

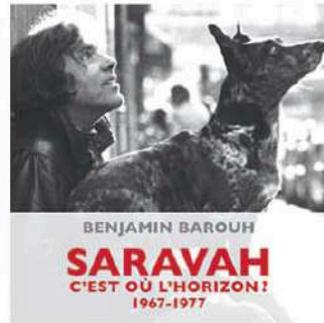
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**V.A. / Léve Léve (Lp/Cd/Digital)**

The archipelago of São Tomé and Príncipe is represented proudly on this explosive album of compiled tracks. Released by Swiss label, Bongo Joe, it's no trivial collection. Like other Portuguese-speaking parts of Africa such as Angola and Mozambique, music has had a significant impact on island life, especially during the struggles for independence, against the Portuguese colonial rule. Spearheaded by Thomas Bignon aka Dj Tom B, "Léve Léve" showcases the puxa sound, a playful style punctuated by Cuban and Brazilian influences. Recorded in the 70s and 80s, the sixteen tracks here reflect this cultural & musical mix. Among the stand-out tracks are jams like Os Úntuês' "Piquina Piquina" with its heady Latin scents, Agrupamento da Ilha's "Bô Gosa So Txi", full of bewitching guitars... or the killer "Zimbabwe" by Africa Negra, confirming the impact of Congolese soukous on the local repertoire. A passionate endeavor, the "Léve Léve" compilation includes a booklet where the different groups and musicians are presented in delicious detail. Highly advised. (Vincent Caffiaux)

**V.A. / L'Amazone (Cd)**

The fires that broke out in Brazil this summer are a reminder of the importance of the Amazon region and its ecological function around the world. As such, the recent volume Cross Agreements "The Song of the Rivers" takes a particular turn. Skilfully structured, this anthology explores the Amazon starting from the Atlantic shore, before going up the Andes via the great tropical forest. Richly endowed, the first Cd is interested in the Brazilian musical side and its multitude of variegated rhythms. Cantor of the carimbau, this Afro-Indian folklore, the venerable Dona Onete delivers a beautiful "Boi Guitarreiro". Felipe Cordeiro renovates the famous guitarrada with electric instruments.

While five titles judiciously relate to pre-Columbian societies, and in particular to Djucna Tikuna, spokesperson for the Indians of the Manaus region. Dedicated to Spanish-speaking countries, the second disc details the mystical links between the impetuous Apurimac (Amazon in the Quechua language) and local repertoires. Less known internationally than the Brazilian register, Peruvian and Bolivian interpreters or groups are no less interesting. Confirmation with the incredible Luzmila Carpio and her "Yakup Sunqun", a learned composition which is reminiscent of the vocal performances of Björk and, to a lesser extent, those of Camille. (Vincent Caffiaux)

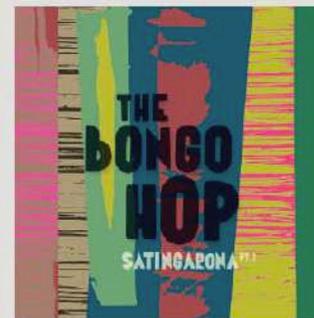
**Benjamin Barouh / C'Est Où l'Horizon ? 1967 - 1977 (Livre)**

Available from the Marseilles publisher Le Mot Et Le Reste, this document devoted to the Saravah label and its creator Pierre Barouh reads like a novel. Composed of fifteen testimonies, the book immerses us in the fascinating universe of the Abbesses, the Montmartrois lair and its legendary studio. Son of the author of "Ronds Dans l'Eau", Benjamin Barouh writes an enlightened preface where we learn a lot of things about his father, his famous trips to Brazil, the return to France with the bossa nova in the suitcases, or even the origin of the name Saravah. The interviews punctuating the second part of the book are equally attractive. Benjamin Barouh thus meets Claude Lelouch, whose film "A Man And A Woman" is inseparable from the Saravah adventure. But also Francis Lai, the famous composer and traveling companion of the hexagonal structure. Richly documented (there is a synopsis of the film "It's Going, It Comes"... or the front page of the only house gazette), "Where's the Horizon?" "Covers the 60s and 70s, the golden age of the label dear to Areski and Fontaine. We already like to imagine a sequel, concerning in particular the singular career of Pierre Barouh in Japan in the 80s... (Vincent Caffiaux)



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**Dj Jungle Julia**

**Top 5 news**

- Daniel Caesar "Case Study 01"
- Kanye West "Jesus is King"
- Anderson Paak "Ventura"
- Tyler The Creator "IGOR"
- Steve Lacy "Apollo XXI"

**Top 5 oldies**

- Diana Ross "The Boss"
- Teddy Pendergrass "Teddy"
- Steely Dan "Aja"
- Stevie Wonder "Songs in the Key of Life"
- Chaka Khan "What'cha Gonna do for Me"

**Your first experience Djing**

In my hometown, Porto, during my university years, I Dj'd at a party before leaving for an exchange program, in 2008.

**What is your favorite IG page**

Joan Cornella @sirjoancornella

**Fado or funk**

Disco

**Your favorite lusophone label**

Monster Jinx

**70's or 80's**

70's, in every possible way – rock, disco, fashion, design...

**Your favorite female Dj**

Mafalda

**Where to go for a beach party**

Not exactly in Lisbon, but near, at Yamba..

**7-inch or 12-inch singles**

12-inches, even though the weight breaks my back

**Which job would you have if you weren't a Dj**

I have a day job as a copywriter. If I wasn't a Dj I would still be a copywriter and would also cook for a living.



**Dj Kronik**

**Top 5 news**

- Gang Starr "One of the Best Yet"
- Anderson Paak "Ventura"
- J Hus "Must B"
- X Tense "P de Pablo"
- GROGNation x Sam The Kid "Orelhas Quentas"

**Top 5 oldies**

- Guru "Jazzmatazz"
- Talib Kweli & Dj Hi-Tek "Reflection Eternal"
- The Waiters "Catch a Fire"
- Nas "Illmatic"
- The Roots "Do you Want More ?!!?!!"

**Your first experience Djing**

I was living with a friend who had turntables, so I was able to try and learn without having to buy all the gear...

**Top 3 portuguese Mcs**

Regula, Sam The Kid, Holly Hood

**Rap or reggae**

Oh shit! it's hard!

**A glass of**

A glass of Agua das Pedras with lime

**Your favorite area in Lisbon**

Marques de Pombal

**This winter, a destination**

Miami

**Sampling or synth**

Sampling

**Your favorite festival**

Festival Meo Sudoeste

**Which job would you have if you weren't a Dj**

If I wasn't a Dj, I would spend more time in the studio, for sure! (smile)



**Old Manuel**

**Top 5 news**

- Dj Rum "Hard to Say"
- Sasha "Xpander"
- Mijk Van Dijk "Kissin' and Dissin' "
- SØS Gunver Ryberg "Skolezit"
- Zuntata "Waste Days" (Round 4)

**Top 5 oldies**

- Cocteau Twins "Donimo"
- The Chameleons "Second Skin"
- Tears For Fears "Head Over Heels"
- Julee Cruise "Into The Night"
- The Smiths "Hang The Dj"

**AVNL Records in 3 words**

Diogo, Tiago, Manuel

**Lisbon or Porto**

Porto, always

**3 producers from Lisbon you like**

Conan Osiris, Photonz, Lake Haze

**Techno or House**

There is enough room for both

**Your favorite paper magazine**

11 Freunde

**A glass of**

Water in the morning, another one before bedtime

**Lisbonne in 3 words**

Romance, Light, Night

**Your favorite festival**

Sónar

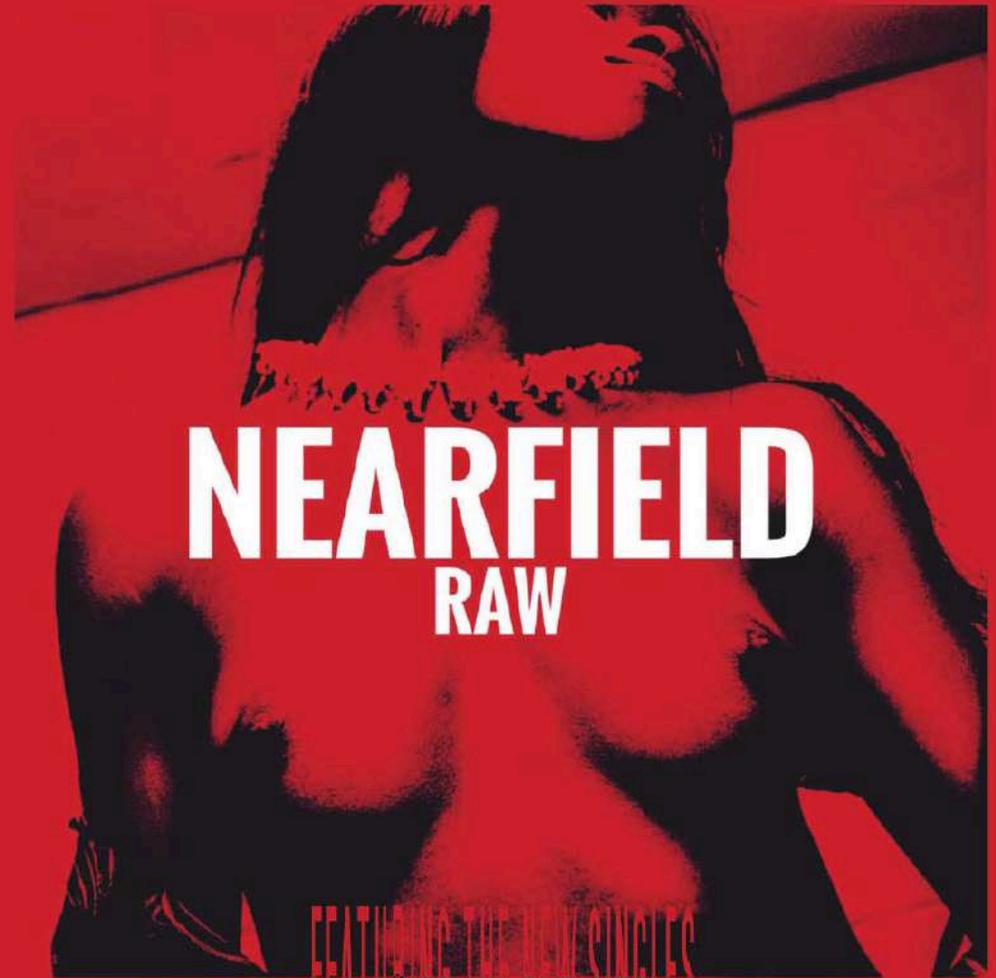
**Your favorite venue**

Dance Tunnel, in London

**Which job would you have if you weren't a Dj**

Something between a writer and a personal trainer...

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